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# A Treasury of ORGAN MUSIC FOR MANUALS ONLY

## 46 Works by Bach, Mozart, Franck, Saint-Saëns and Others

SELECTED AND EDITED BY ROLLIN SMITH

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Rollin Smith

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# Contents


| | | |
|---|---|---|
| Arne, Thomas | Flute Solo | 38 |
| Bach, Johann Sebastian | Partite diverse: "O Gott, du frommer Gott!" | 24 |
| Beethoven, Ludwig van | Prelude Through All Major Keys, Op. 39, No. 1 | 68 |
| Best, W. T. | Prelude on a Chorale by Thomas Tallis | 72 |
| Bird, Arthur | Menuett, Op. 44, No. 2 | 100 |
| Brahms, Johannes | Blest Are Ye Faithful Souls, Op. 122, No. 6 | 98 |
| Bréville, Pierre de | Prière | 99 |
| Buxtehude, Dietrich | Fugue in C Major | 11 |
| Casanovas, Narciso | Paso in D Minor | 54 |
| Cherubini, Luigi | Sonata per l'Organo a Cilindro | 57 |
| Clérambault, Louis-Nicolas | Basse et dessus de trompette | 22 |
| Corrette, Gaspard | Récit tendre pour le nasard | 35 |
| Couperin, Louis | Chaconne in G Minor | 6 |
| Cui, César | Prelude in G Minor | 96 |
| Dupré, Marcel | Élévation, Op. 2 | 142 |
| | Souvenir, Op. 65*bis* | 144 |
| Elgar, Edward | Vesper Voluntaries, Op. 14 | 102 |
| Franck, César | Petit Offertoire | 92 |
| Frescobaldi, Girolamo | Toccata per l'Elevazione | 4 |
| Handel, George Frideric | Voluntary (Fugue in A Minor), Op. 3a, No. 5 | 32 |
| Haydn, Franz Joseph | Four Pieces for Flute Clocks | |
| | Andante | 50 |
| | Menuett | 51 |
| | "Der Kaffeeklatsch" | 52 |
| | Marche | 53 |
| Jongen, Joseph | Trois Pièces | 126 |
| Karg-Elert, Sigfrid | Angelus, Op. 27, No. 5 | 124 |
| | Praise the Lord with Drums and Cymbals, Op. 101, No. 5 | 119 |
| Lebègue, Nicolas | Les Cloches | 8 |
| Lefebure-Wély, Louis-J.-A. | Boléro de Concert, Op. 166 | 76 |
| | Fantaisie sur *La Flûte Enchantée* de Mozart | 82 |

| | | |
|---|---|---|
| LIDÓN, José | Sonata de 1º Tono | 60 |
| LISZT, Franz | Ave Maria von Arcadelt | 73 |
| MALEINGREAU, Paul de | Messe du Jour de Noël | 146 |
| MARCHAND, Louis | Fond d'Orgue | 18 |
| MARTINI, Giovanni Battista | Aria con Variazióni | 39 |
| MOZART, Wolfgang Amadeus | Adagio, K. 356 | 62 |
| PACHELBEL, Johann | Canon in D | 14 |
| PASQUINI, Bernardo | Partite sopra l'Aria della Folía di Spagna | 19 |
| SAINT-SAËNS, Camille | Prélude | 94 |
| SCHMITT, Florent | Prelude in G Minor | 132 |
| SEIXAS, Carlos | Toccata in C | 36 |
| STANLEY, John | Voluntary in D Minor, Op. 5, No. 8 | 42 |
| SWEELINCK, Jan Pieterszoon | Dorian Echo Fantasy 4:30 | (1) |
| TORRES, Eduardo | Saetas | 134 |
| WESLEY, Samuel | Air | 64 |
| | Gavotte | 66 |


The collection is arranged chronologically.

# NOTES ON THE MUSIC

## THOMAS ARNE
### FLUTE SOLO

Thomas Arne was primarily a dramatic composer and is remembered for *Rule Britannia,* which became a national patriotic song of England. The *Flute Solo* is a movement from his *Sonata in A Major.*

## JOHANN SEBASTIAN BACH
### PARTITE DIVERSE: "O GOTT, DU FROMMER GOTT!"

Partitas based on chorales were inspired by the technique and style of secular song variations. As such, they were intended more as music for the home than for the church, and for a small organ, usually without pedals. Bach's partitas, all of which were composed in his youth, were the first to utilize two manuals. After a statement of the hymn, "O God, Thou Faithful God," Bach has written seven various partitas. Herman Keller, the noted Bach scholar, considered the last variation, "with its yearning chromaticism, the most expressive [movement] found in the early works of Bach."

Suggested Registration:

Chorale. Principals 8' 4'
I. r.h. 4' 2⅔' 1⅗'; l.h. 16' 8' 4' (repeat an octave higher)
II. r.h. 8'; l.h. 8'
III. r.h. Principals 8' 2'; l.h. 16' 8' 4'
IV. both hands 8' 2'
V. r.h. Flutes 8' 4'; l.h. 8' Reed or Cornet V
VI. 8' Flute
VII. Tutti combination

## LUDWIG VAN BEETHOVEN
### PRELUDE THROUGH ALL MAJOR KEYS, Op. 39, No. 1

Beethoven's love for the organ manifested itself early and his father anticipated a church music career for him. In 1784 he was appointed court Hof-Organist, a position he held until he left Bonn in 1792. Having written them in 1789, when he was 19, Beethoven thought enough of the *Zwei Präludien durch alle Dur-Tonarten* to include them in his works as Opus 39. As was typical of Beethoven, when he set out to encompass all the keys in a single piece, he made the exercise a means of musical expression.

## WILLIAM THOMAS BEST
### PRELUDE ON A CHORALE BY THOMAS TALLIS

This fine example of an English chorale prelude was included in *The Art of Organ Playing,* published in 1875 by the eminent British organist W.T. Best. Thomas Tallis, the father of English cathedral music, was one of the most distinguished Tudor musicians. He was a gentleman of the Chapel Royal for over 40 years, and one of its organists from the reign of Henry VIII to that of Elizabeth I. The hymn quoted in this Prelude, "Glory to Thee, my God, this night," known as TALLIS' CANON, was set, in its original form, to Psalm 67 in Archbishop Parker's *Whole Psalter.*

## ARTHUR BIRD
### MENUETT, OP. 44, NO. 2

Bird's career spanned the Atlantic, flourishing in Germany as well as in the United States. In the late 1880s he was considered one of the more promising of the young American orchestral composers. Commissioned by the Mason & Hamlin firm to compose music for their reed organs, Bird produced several sets of charming, well-crafted miniatures intended for both the American reed organ and the European harmonium. The *Menuett,* published in Germany in 1903, is registered to sound an octave higher than written: 2' Eolian Harp and 4' Viola in the bass and 4' Flute in the treble. It can easily be played an octave higher on 8' stops—a necessity for C–C compass organs on which the low A is beyond its range. The low A in the third section is to be sustained with a weight or pencil stuck into the back of the key—but removed by the right hand at the last measure.

## JOHANNES BRAHMS
### BLEST ARE YE FAITHFUL SOULS, Op. 122, No. 6

The *Eleven Chorale Preludes* mark the conclusion of Johannes Brahms's work as a creative artist. This music, together with the *Four Serious Songs,* comprises the whole of the composer's output during the last twelve months of his life.

The sixth chorale prelude is the briefest of the set and is a tranquil composition based on a chorale melody by Johann Crüger. The text is "O how happy are you whom death has brought into the presence of God; you are freed from the cares that hold us yet in bondage." Though the text comments on those who have passed on, it is in the spirit of appreciation of their good fortune, not of grief—reflected in the music, with its supremely confident close.

## PIERRE DE BRÉVILLE
### PRIÈRE

Pierre-Onfroy de Bréville studied composition with César Franck. He was later professor of counterpoint at the Schola Cantorum and music critic for *Mercure de France.* He composed two suites for organ and several miscellaneous works.

## DIETRICH BUXTEHUDE
### FUGUE IN C MAJOR

Born in the Danish town of Helsingborg, now part of Sweden, Buxtehude spent the most important years of his life in the German town of Lübeck, where he was organist of St. Mary's Church from 1668 until his death in 1707. He was the dominant musical figure in North Germany in the late 17th century and both Bach and Handel made formal visits to him.

## NARCISO CASANOVAS

### Paso in D Minor

The Spanish composer Narciso Casanovas was a member of the famous Catalan school of Montserrat. At the age of 16 he was ordained a priest and thereafter was organist at the monastery in Montserrat. This Paso, a fugue, is a fine example of Casanovas' many organ works and of his clever use of simple means.

## LUIGI CHERUBINI

### Sonata per l'Organo a Cilindro

Born in Florence, Cherubini moved to Paris at the age of 28 and remained there the rest of his life. Famous as an opera composer, he was equally regarded for his church music. When the Paris Conservatoire was formed in 1795, Cherubini was one of the Inspectors; in 1816 he was appointed professor of composition, and in 1821 director, in which post he remained for 20 years.

This Sonata "for a barrel organ located in the Temple of the Night in the Schönau Garden, near Vienna" was composed in 1805 and dedicated to Baron Peter von Braun, a businessman who introduced the silk industry to Austria.

## LOUIS-NICOLAS CLÉRAMBAULT

### Basse et dessus de trompette

French Classic organ composers of the 17th century delighted in the colors of the organ and frequently wrote pieces to display the characteristics of individual stops. In this piece, the fifth of his *Suite du premier ton,* published c. 1710, Clérambault demonstrates the bottom and top of the Trumpet. The subtitle "or Cornet" has given rise to various interpretations of the right hand solo parts and, in lieu of the five-rank Cornet, many colorful polar registrations have been devised: 8' and 2' 8', 4', and 1⅗'; 8', 2⅔', and 1'; etc. These combinations are particularly effective when certain passages are played an octave higher.

## GASPARD CORRETTE

### Récit tendre pour le nasard

Gaspard Corrette was an organist who spent his entire life in Rouen. The *Récit tendre* is a movement from the Gloria of the *Mass on the 8th Tone,* Corrette's only published work, which appeared in 1703. The melody has that languid grace of the "airs tendres" found in pastorales and early French cantatas. We have indicated Corrette's own registration in the score, but an alternate registration for the right hand might be an 8' Flute and 2⅔' Nazard.

## LOUIS COUPERIN

### Chaconne in G Minor

Born in Chaumes about 1626, Louis Couperin went to Paris with his teacher, the clavecinist Jacques Chambonnières, around 1650. He was organist of Saint-Gervais for a dozen years, and died at the early age of 35. Louis Couperin was the uncle of François Couperin (Le Grand) and the first of eight members of the family who for 170 successive years occupied the organist post of Saint-Gervais. The grandly expressive *Chaconne in G Minor,* composed in 1658, is typical of Louis Couperin's vigorous style, with dark color, relentless power, and aggressive dissonances.

## CÉSAR CUI

### Prelude in G Minor

Between 1911 and 1914, Maurice Senart in Paris issued eight volumes of previously unpublished pieces for organ or harmonium in a series entitled *Contemporary Masters of the Organ.* The editor was a priest, Joseph Joubert, who was organist of the cathedral in Luçon, France. Abbé Joubert wrote many of the world's noted composers (not just organists) and asked them to contribute to the collection. Many responded, including César Cui, a member of the "Russian Five." The *Prelude in G Minor* is the first of two Preludes, his only organ works.

## MARCEL DUPRÉ

### Élévation, Op. 2

Composed in 1911 or earlier and registered for either harmonium or pipe organ, *Élévation,* Opus 2, was Marcel Dupré's first published organ work and is dedicated to his teacher, the famous organist of Notre-Dame Cathedral, Louis Vierne. It is customary in French churches for the organist to play softly during that part of the Mass in which the bread and wine are consecrated and elevated. Here the great composer-improviser has movingly portrayed the ecstasy of Christendom's most solemn moment.

### Souvenir, Op. 65*bis*

It is remarkable that Dupré's first and last organ compositions should be for manuals alone. His last work, *Souvenir,* was composed in 1969 in memory of Hélène Yon, a life-long friend whose funeral in Rouen he was unable to attend. *Souvenir* is written in a practical form: the beginning antiphon is followed by three episodes, after which the antiphon may be repeated, depending on its liturgical function.

## EDWARD ELGAR

### Vesper Voluntaries, Op. 14

Published in 1890 in a collection of *Vesper Voluntaries for the Organ, Harmonium, and American Organ* (Book 26 in a series), Elgar's nine brief movements remain the finest contribution to the set both in original musical quality and breadth of expression for their intended instrument. From 1885 until 1889 Elgar was organist of St. George's Catholic Church in Worcester and had many opportunities to provide preludes for afternoon Vespers. These pieces may well have begun as liturgical improvisations.

*Vesper Voluntaries* was issued in a second edition around 1910 with minor alterations—indications for use of the Pedal and a few filled-in harmonies—but whether these were Elgar's emendations is unclear. The additions are indicated with small notes.

This is the first American edition of the *Vesper Voluntaries.*

## CÉSAR FRANCK

### Petit Offertoire

The *Petit Offertoire* in C minor was published in a collection, *L'Orgue de l'Église,* edited by the Abbés E. Brune and F. Pierre. Published in Dijon in 1885, this work is contemporaneous with Franck's *Variations symphoniques* for piano and orchestra.

## GIROLAMO FRESCOBALDI

### TOCCATA PER L'ELEVAZIONE

So great was Frescobaldi's fame that it was said 30,000 listeners assembled in St. Peter's basilica in Rome when he first played there in 1608. About the same time, he was appointed organist of St. Peter's. With Frescobaldi, Italian organ music reached its zenith and was soon overshadowed by the German school.

Frescobaldi published 31 toccatas during his lifetime and they are perhaps his most personal and dramatic works. This movement from the Mass of the Apostles is one of the *durezze e ligature* toccatas with dissonances and suspensions, and is in E Minor or the Phrygian mode, which in the 16th century was the mode that symbolized the "mystical."

Italian organists customarily played adagio movements, such as toccatas for the Elevation, on a soft Principal to which was added the Voce umana, a treble rank of Principal pipes tuned sharp, which produced an undulation effect similar to a broad-scaled Vox Celeste.

## GEORGE FRIDERIC HANDEL

### VOLUNTARY (FUGUE IN A MINOR), Op. 3a, No. 5

In 1735 Handel published *Six Fugues or Voluntarys for the Organ or Harpsichord.* The part-writing in these keyboard fugues is extremely free with no attempt at strict vocal counterpoint. In fact, they work so well as keyboard pieces that no attempt to edit them with a pedal part has been successful. The subject of the *Fugue in A Minor* is identical to the chorus, "They loathéd to drink of the river; He turned their water into blood" from *Israel in Egypt.* The chorus omits measures 16–39 and 58–65 of the organ work and, instead of indicating an Adagio at the coda, Handel doubles the time values.

## FRANZ JOSEPH HAYDN

### FOUR PIECES FOR FLUTE CLOCKS

During the 17th and 18th centuries musical clocks were popular with the German nobility. One of the most important types had a mechanical pipe organ built into a floor clock and was usually called a *Flötenuhren* or Flute Clock. Haydn wrote 31 charming works for flute clocks built by Primitivus Němec, a priest friend and pupil who was librarian to Prince Nicholas Esterhazy. Three of the clocks for which Haydn composed have been preserved and each contains about 112 pipes. Haydn wrote these pieces at three different times: the Andante and Menuett in 1792, "Der Kaffeeklatsch" in 1772, and the Marche in 1793.

## JOSEPH JONGEN

### TROIS PIÈCES

Jongen's *Trois Pièces pour Harmonium* were composed in the summer of 1908: *Prière du matin* (July 9), *Angélus* (August 12), and *Prière du soir* (July 25–August). They were premiered by the composer on a Mazet harmonium at the Brussels Scola Musicæ on March 1–2, 1909. The three pieces were dedicated to his friend, the lawyer, Émile H. t'Serstevens, who provided the harmonium.

## SIGFRID KARG-ELERT

### ANGELUS, Op. 27, No. 5

Sigfrid Karg-Elert, successor to Max Reger as professor of composition and theory at the Leipzig Conservatory and one of the most prolific organ composers in the instrument's history, was the first to advance organ composition to the realm of impressionism. His mature style is introspective, harmonically rich, and marked by an almost kaleidoscopic efflorescence of tone colors. This is the last of the *Aquarellen,* five characteristic pieces for harmonium published in 1905. Karg-Elert later reworked this movement for organ.

### PRAISE THE LORD WITH DRUMS AND CYMBALS, Op. 101, No. 5

In 1922 Karg-Elert published *Portraits,* 33 remarkable pieces in which he assimilated the characteristics of major composers from Palestrina to Schönberg. Handel is represented by "Israel's Song of Victory," in five pages that synthesize the master's choruses.

## NICOLAS LEBÈGUE

### LES CLOCHES

One of four organists of the Chapelle Royale at Versailles and organist of the Church of Saint-Merry in Paris, Lebègue was one of the more popular organists of 17th century France. He was a master of pictorial musical effects, and, in this imitation of bells, takes advantage of the infinite wealth of color offered by the French Classic organ.

## LOUIS-JAMES-ALFRED LÉFEBURE-WÉLY

### BOLÉRO DE CONCERT, Op. 166

For 30 years, in church and in recital, the "Auber of the Organ" reigned as "Prince of Organists"—the most prominent, the most universally recognized, and certainly the most popular Parisian organist of his day. Lefébure-Wély was renowned for his improvisations (praised by Saint-Saëns and considered by Guilmant as the finest improviser France had produced). As a composer he was an enthusiastic purveyor of light, elegant, and successful music that combined a sparkling melodic verve with facile compositional techniques.

A Bolero is a brisk Spanish dance in ¾ time and usually in ABA form—two sections separated by a trio. Castanets were used as an accompaniment, played by the dancers themselves, and it is the rhythm of the castanets imitated in the music that imparts to the *Boléro* its distinctive rhythmic character.

### FANTAISIE SUR *LA FLÛTE ENCHANTÉE* DE MOZART

This "Fantaisie de Salon" on *The Magic Flute,* published in 1865, is based on four themes from Mozart's opera: an Introduction, "Ach, ich fühl's es ist verschwunden" (Act II, Scene 4); Theme, "Schnelle Füsse, raseher Mann" (Act I, Scene 3—played on the Glockenspiel or Celesta), with two variations on it; a Larghetto, "Zum Ziele führt dich diese Bahn" (Act I, Scene 3); and the Final, "Der Vogelfänger bin ich ja" (Act I, Scene 1).

In the Final *Allegretto,* the little right hand five-note phrase from G to D is effective on a "fife" combination, such as $4^{1}$ and $2^{1}$, to simulate Papageno's pipes.

## JOSÉ LIDÓN

### SONATA DE $1^{º}$ TONO

Born in Béjar, José Lidón was trained at the Real Colegio de Niños Cantores in Madrid. By the age of 20 he was second organist at the Cathedral of Orense and fourth organist of the Spanish Royal

Chapel. In 1787, he was appointed organist of the Royal Chapel and in 1805, master of music there. His *Sonata on the First Tone* is written for either harpsichord or for an organ with a Trompeta Real, a trumpet with full-length resonators mounted vertically within the organ, as opposed to the brilliant, pungent horizontal trumpets with which the organs of the Iberian peninsula are liberally supplied.

## FRANZ LISZT
### Ave Maria von Arcadelt

Liszt believed the theme of this work to be a motet composed by the 16th-century Flemish composer Jacob Arcadelt. In reality it was an arrangement of Arcadelt's three-voice chanson, *Nous Voyons que les Hommes,* made by Louis Dietsch, maître-de-chapelle of La Madeleine in Paris, and published in 1842 as an *Ave Maria* "by Arcadelt" that he had discovered! In Dietsch's four-voice setting the work gained universal popularity and Liszt's arrangement, beginning as he wrote, "like the sound of distant bells," has made it Arcadelt's most famous piece.

## PAUL DE MALEINGREAU
### Messe du Jour de Noël

Paul de Maleingreau attended the Brussels Conservatoire and taught harmony and organ there throughout his career, retiring in 1953. A brilliant virtuoso, he played the complete organ works of J.S. Bach in a series of recitals in Brussels between 1921 and 1922. The majority of Maleingreau's organ music is based on Gregorian chant and he allowed the rhythm and modality of the plainsong to shape the forms of his compositions. His works are conceived on broad lines that feature a certain architectural dignity and spiritual aloofness suggesting Bach and Franck rather than any modern influences. In addition to three large organ symphonies, Maleingreau wrote many two-stave works within the technical abilities of the amateur organist. With limited means and originality of invention he creates brilliant effects, as in the *Low Mass for Christmas Day,* four movements intended to replace improvisations at important parts of the Mass.

## LOUIS MARCHAND
### Fond d'Orgue

By the time he was 30, Louis Marchand had acquired an almost legendary reputation as an organ virtuoso in Paris. In 1702 he was organist of three Parisian churches, and the next year succeeded Guillaume Nivers as organist of the Chapelle Royale. He was eventually the most fashionable and expensive teacher of his day, numbering Pierre Du Mage and Louis-Claude Daquin among his students.

In this short but celebrated Adagio, in the plaintive key of E minor, Marchand employs the chromaticism traditionally associated with Elevation movements in so extreme a form as to produce an almost Tristanesque dissolution of tonality. Wilfred Mellers wrote that "the passionate humanism of this music is the more intense because the tempo is so slow and the dynamic range so restricted."

This *Fond d'Orgue,* like much French Classic organ music, derives its title from the stops required for its performance: foundation stops. The standard registration for a fond d'orgue is Principals and Flûtes at 16' 8' and 4' pitches, but the tessitura of this piece would seem to mitigate against the use of 16' stops.

## GIOVANNI BATTISTA MARTINI
### Aria con Variazióni

"Padre" Martini was a Franciscan priest who, in 1725, was appointed maestro di cappella at the church of San Francesco in Bologna. In addition, he was a noted music historian, a famous book collector, and teacher of Gluck, Mozart, and Grétry. This charming air with variations from the *Sonata in C* was a favorite of many great organists, including Marco Enrico Bossi, Alexandre Guilmant, Joseph Bonnet, and Lynnwood Farnam. The registration in this edition was suggested by Ernest White, one of Farnam's pupils.

## WOLFGANG AMADEUS MOZART
### Adagio, K. 356

In the mid-18th century it was fashionable to attend concerts performed by rubbing or tapping drinking glasses of various sizes arranged in a row and filled with varying amounts of water. Benjamin Franklin perfected this venue by inventing an instrument employing 37 glass bowls, graduated in size, that were mounted end to end on an iron rod or axle so that the whole series would revolve uniformly by means of a treadle. The performer sat in front and with fingers moistened and dipped in powdered chalk, pressed upon the rim of the bowl as it revolved. Franklin said "its tones are incomparably sweet, beyond those of any other instrument. They may be swelled or softened at pleasure by stronger or weaker pressure of the fingers, and continue to any length. When it is once tuned it never wants tuning again." When he had completed his Glass Armonica, to surprise his wife, Franklin started playing it while she slept. She awoke and thought that she heard the "music of angels."

It was not until the spring of 1791, in the last year of his life, that Mozart was inspired to compose for this enchanting instrument. He was commissioned by the blind armonica virtuoso Marianna Kirchgassner to create what was to become his last chamber ensemble composition, the *Adagio and Rondo in C,* K. 617. This Adagio is a companion piece. Mozart wrote the parts for both hands in the treble clef, keeping the armonica in its most telling range and exploiting its most characteristic sound. The harmonies are delicately colored by chromaticism and inflected with brief ornaments that provide the ineffable grace of the Mozartean style. The ethereal sound of the unaccompanied armonica is best duplicated on the organ with an 8' Flute or Flute Celeste, to which is added a soft Celesta.

## JOHANN PACHELBEL
### Canon in D

Johann Pachelbel was a celebrated German organist and composer who held posts in at least six cities before his death in 1706 at the age of 53. He is chiefly known for his chorale preludes and the influence of their style on J.S. Bach. The *Kanon,* from his *Kanon and Gigue* for three violins and continuo, has remained popular since the 1960s. A highly imaginatively worked-out composition, the violins follow one another in a strict three-voice canon, proceeding over a ground bass. The general effect of the work is one of gathering complexity as it builds toward a climax.

## BERNARDO PASQUINI
### Partite sopra l'Aria della Folía di Spagna

Pasquini, the most famous Italian organist of the latter half of the 17th century, was organist of the Roman Church of Santa Maria

Maggiore (from which he was promoted to the elevated position of *S.P.Q.R. Organœdus*—Organist of the Senate and People of Rome—a post that seems to have been created for him) and chamber musician to Prince Battista Borghese.

A *folía* was an ancient noisy Portuguese dance accompanied by tambourines and performed by men dressed as women, who behaved so wildly that they appeared to be out of their senses, hence the name *folía.* By Pasquini's time the term seems to have been used for a lively dance in triple time. This partita exemplifies his terse, vigorous, but graceful style.

## CAMILLE SAINT-SAËNS
### PRÉLUDE

As a prodigy, Saint-Saëns was equaled only by Mozart. A brilliant pianist, organist, and composer, he won first prize in organ at the Paris Conservatoire at the age of 16. He was organist of the Church of Saint-Merry (1853–58) and La Madeleine (1858–77) until resigning to devote himself to concertizing and composing.

This *Prelude in A* was published in a *Méthode d'orgue harmonium* written and compiled by Frédéric Wachs and published in 1860. Wachs had been choirmaster at the Church of Saint-Merry while Saint-Saëns was organist.

We are indebted to Pam and Phil Fluke of Saltaire Village, West Yorkshire, for providing a copy of this rare and hitherto unknown early work by Saint-Saëns.

## FLORENT SCHMITT
### PRELUDE IN G MINOR

Florent Schmitt (1870–1958) studied composition with Jules Massenet and Gabriel Fauré at the Paris Conservatoire and won the Prix de Rome in 1900. On his return from Rome he was for a time organist of Saint-Lambert-de-Vaugirard. He is best known for his ballet *La Tragédie de Salomé,* and *Psalm XLVII* for soprano, chorus, orchestra, and organ. *Prélude,* for organ or harmonium, was published in 1911 in memory of Georges Grenville.

## CARLOS SEIXAS
### TOCCATA IN C

It is assumed that Carlos Seixas's early training was with his father, who was organist of Coimbra Cathedral; while still young, Seixas succeeded his father to the post. In 1720 he went to Lisbon, where he became organist of the royal chapel and one of the most sought-after harpsichord teachers. He died at the age of 38 renowned as the foremost Portuguese keyboard composer of the 18th century.

## JOHN STANLEY
### VOLUNTARY IN D MINOR, Op. 5, No. 8

Blinded by an accident at the age of two, John Stanley was a child prodigy and at the age of eleven was appointed organist of London's All Hallows Church. He was organist of the Temple Church, London, for over 50 years and Handel was a great admirer of his playing. Stanley's first set of *Ten Voluntaries,* Op. 5, was published in 1748.

## JAN PIETERSZOON SWEELINCK
### DORIAN ECHO FANTASY

Born in Amsterdam, Sweelinck studied in Italy and in 1580 succeeded his father as organist of Amsterdam's Oude Kerk (Old Church), holding the post for the next 41 years. The public crowded to hear him play, and so many German pupils came to study with him that he gained a reputation as "the maker of German organists." His six Echo Fantasies exploit the antiphonal effect of contrasted registration between two manuals.

## EDUARDO TORRES
### SAETAS

Padre Eduardo Torres received all of his training in his native Spanish province of Valencia. He was professor of harmony at the Conservatory of Seville as well as choirmaster of the Cathedral from 1909. His compositions are all stamped with the dreamy, sensuous beauty of the Mediterranean country where he was born, a country so entrancingly beautiful that the Moors placed their Paradise there, insisting that heaven was suspended over it, and a bit of it had fallen to earth.

The four *Saetas,* patterned after traditional Spanish songs addressed to the Virgin during Holy Week processions, were inspired by the mystical folk-lore of Andalusia. Published for "órgano o armonio," they nevertheless have a few sections, notably in the fourth movement, where a pedal note (or a third hand) is required.

## SAMUEL WESLEY
### AIR AND GAVOTTE

Samuel Wesley was the son of Charles, the hymn writer, nephew of John, the founder of Methodism, and father of Samuel Sebastian. He began his musical career as a child prodigy and became the greatest English organist of his generation. Wesley was one of the first to promote the music of J.S. Bach in England and in 1813 published an edition of the *Well-Tempered Clavier.* These two works, generally known as "Air and Gavotte," are the eighth and ninth numbers of *Twelve Short Pieces for the Organ with a Full Voluntary Added* that were published in 1815.

ROLLIN SMITH

start at 10:26AM

4:30

Great 5 (Principal 8 Nachthorn 4 Blockflöte ?

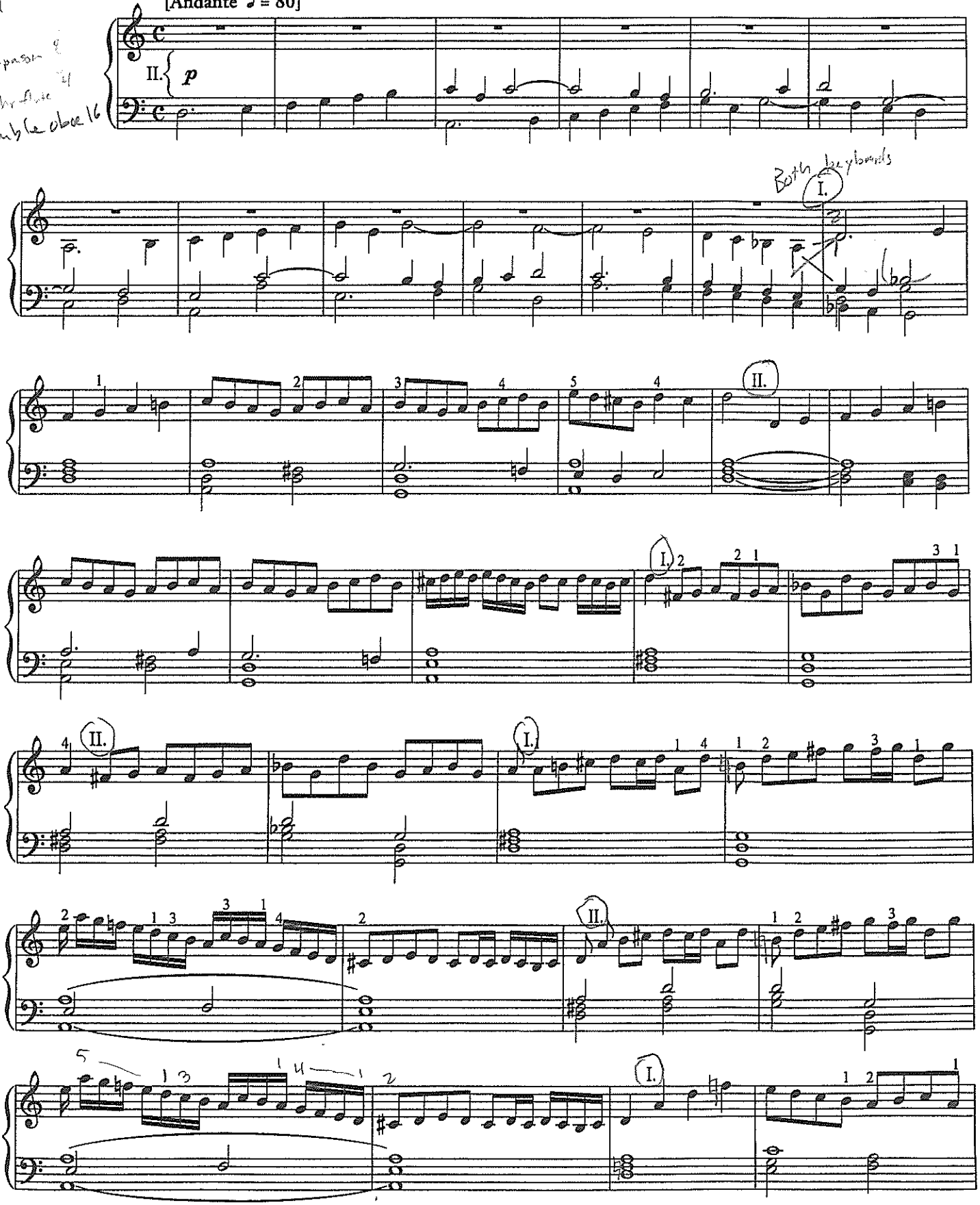
# DORIAN ECHO FANTASY

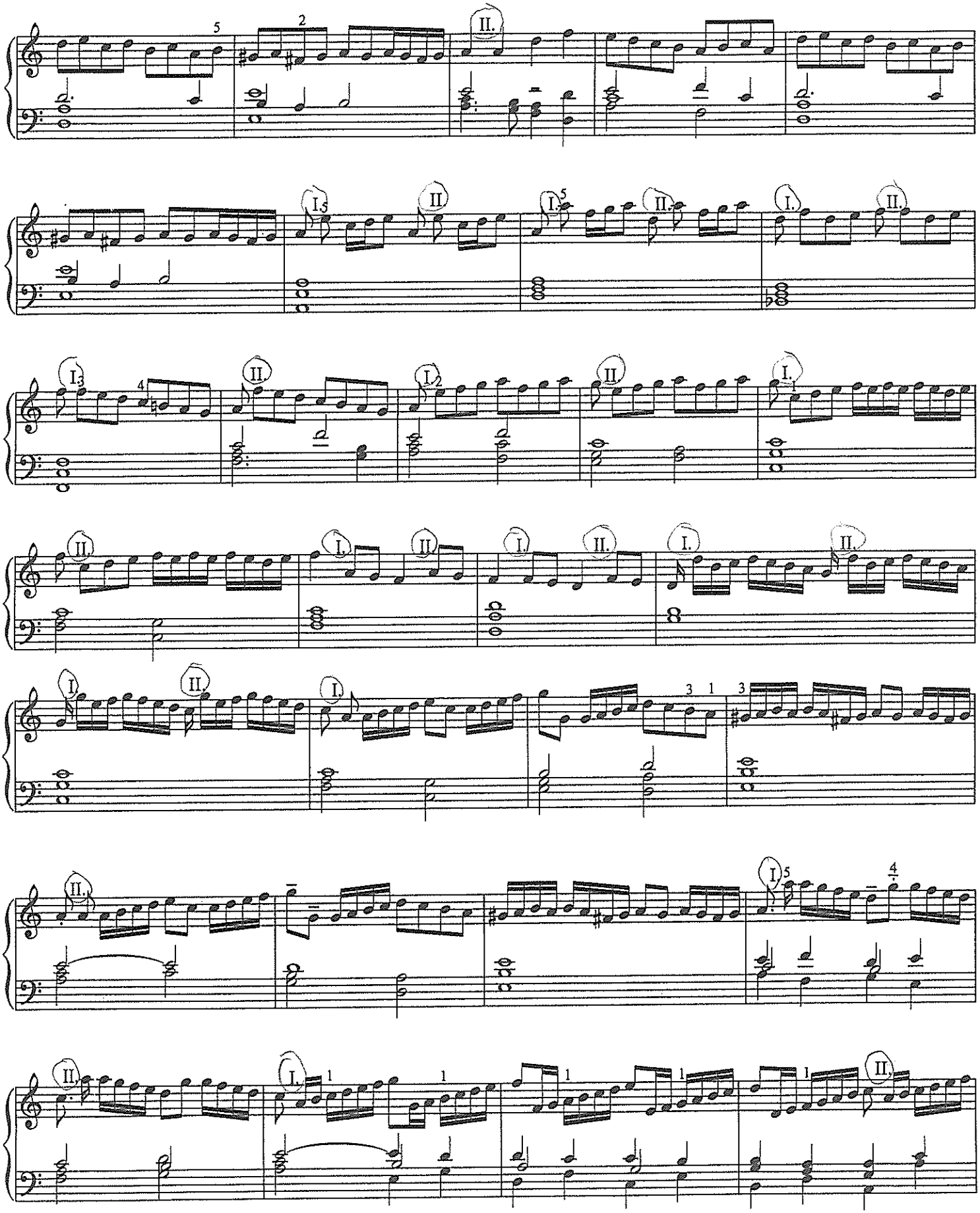
Choir 1st 8 + clarinet 8 — Koppel flute
Cresc of choir

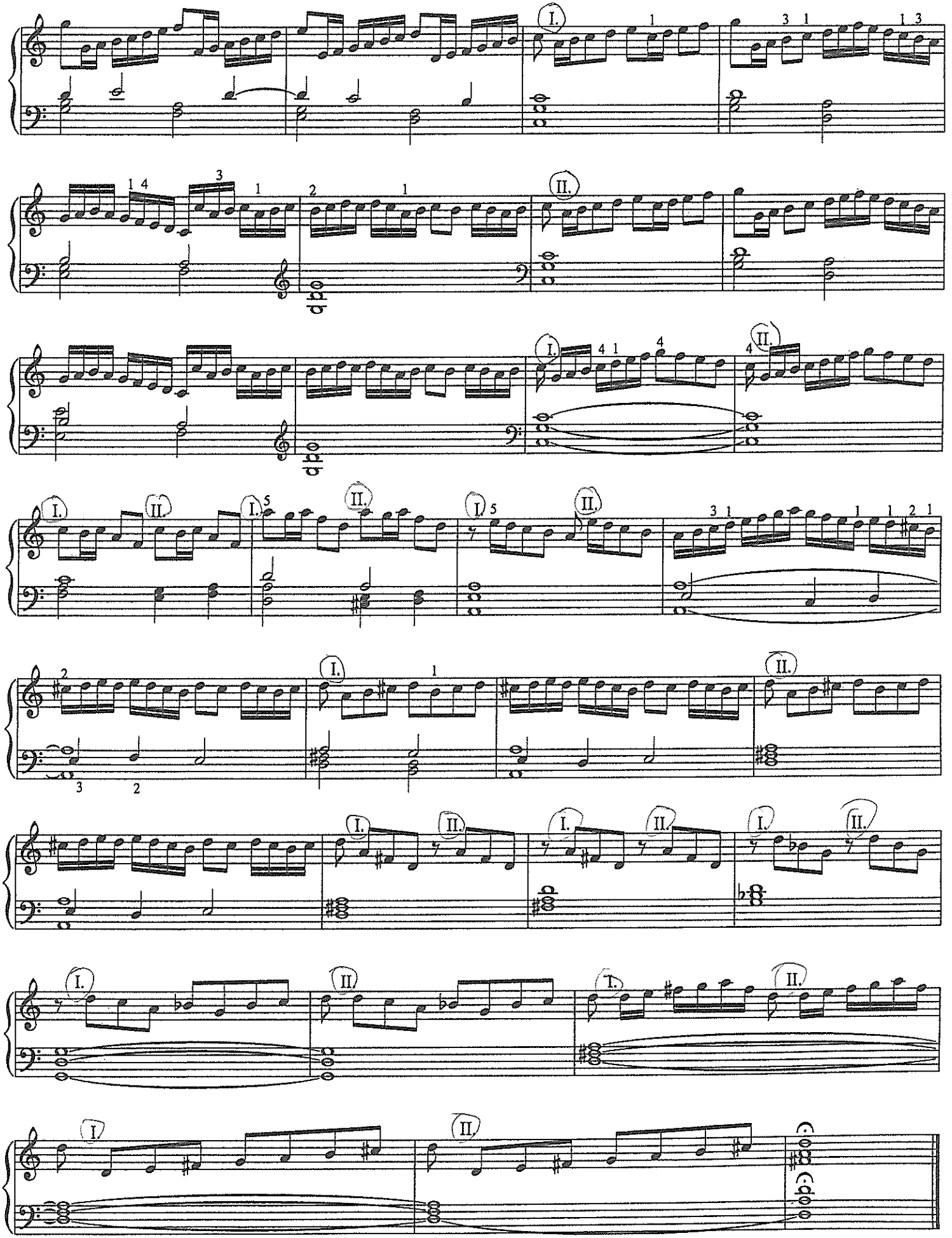
JAN PIETERSZOON SWEELINCK
1562–1621

Pedal
Diapason 8
Rohrflute 4
double oboe 16

[Andante ♩ = 80]







# TOCCATA PER L'ELEVAZIONE

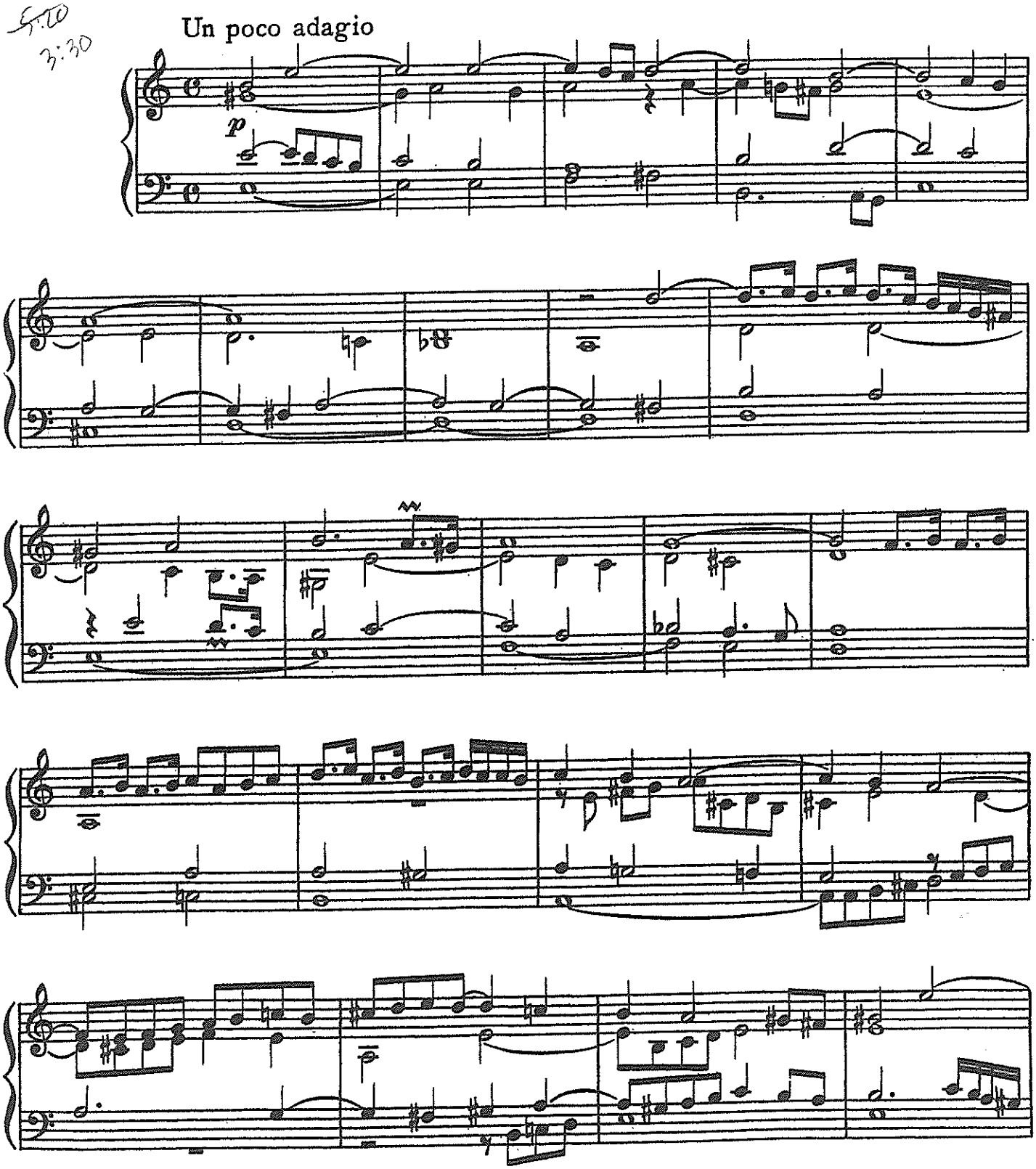
## Toccata for the Elevation

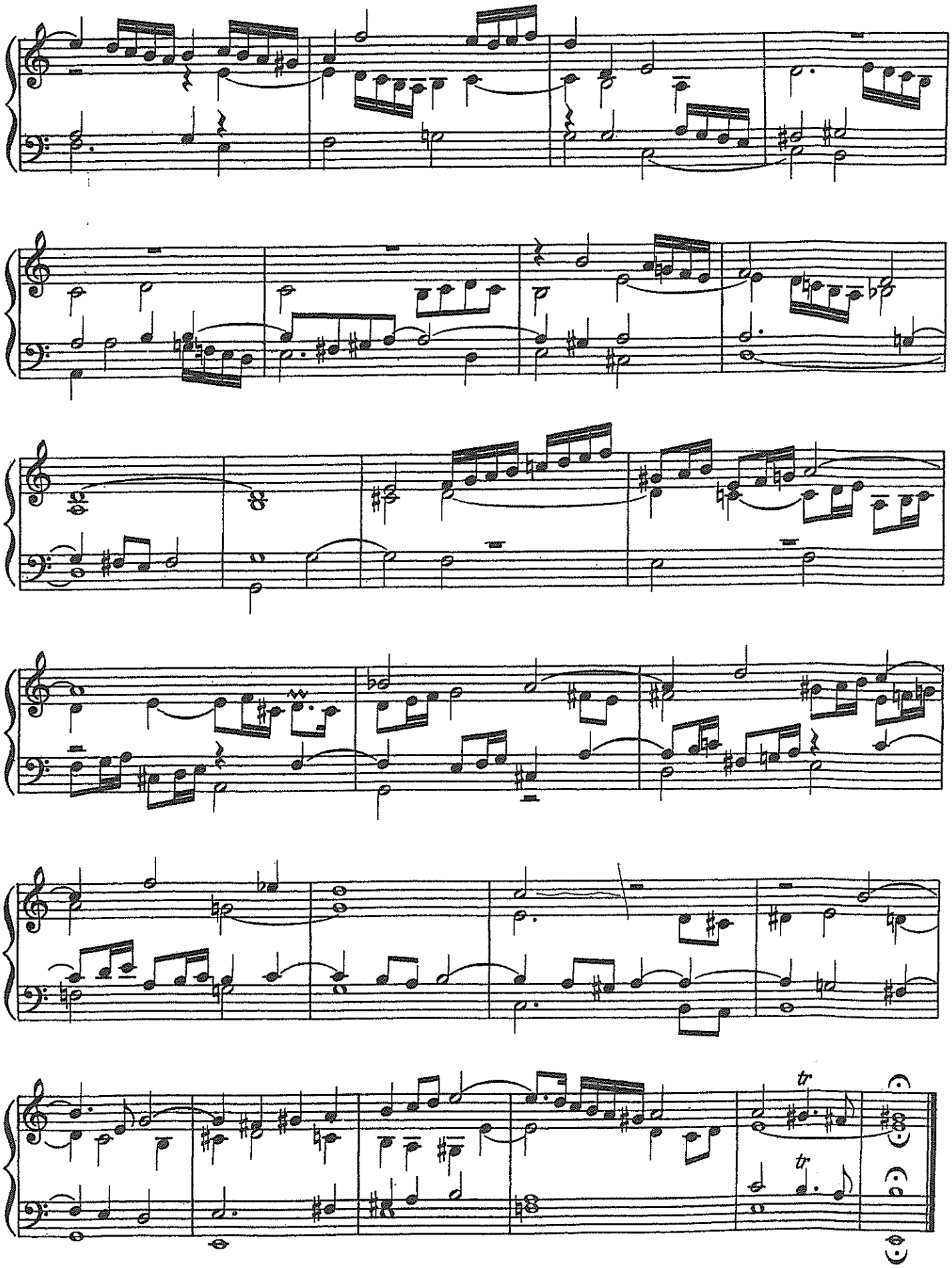
Messa degli Apostoli, *Fiori Musicali,* 1635

8' soft Principal with broad 8' Celeste

GIROLAMO FRESCOBALDI
1583–1643

Un poco adagio

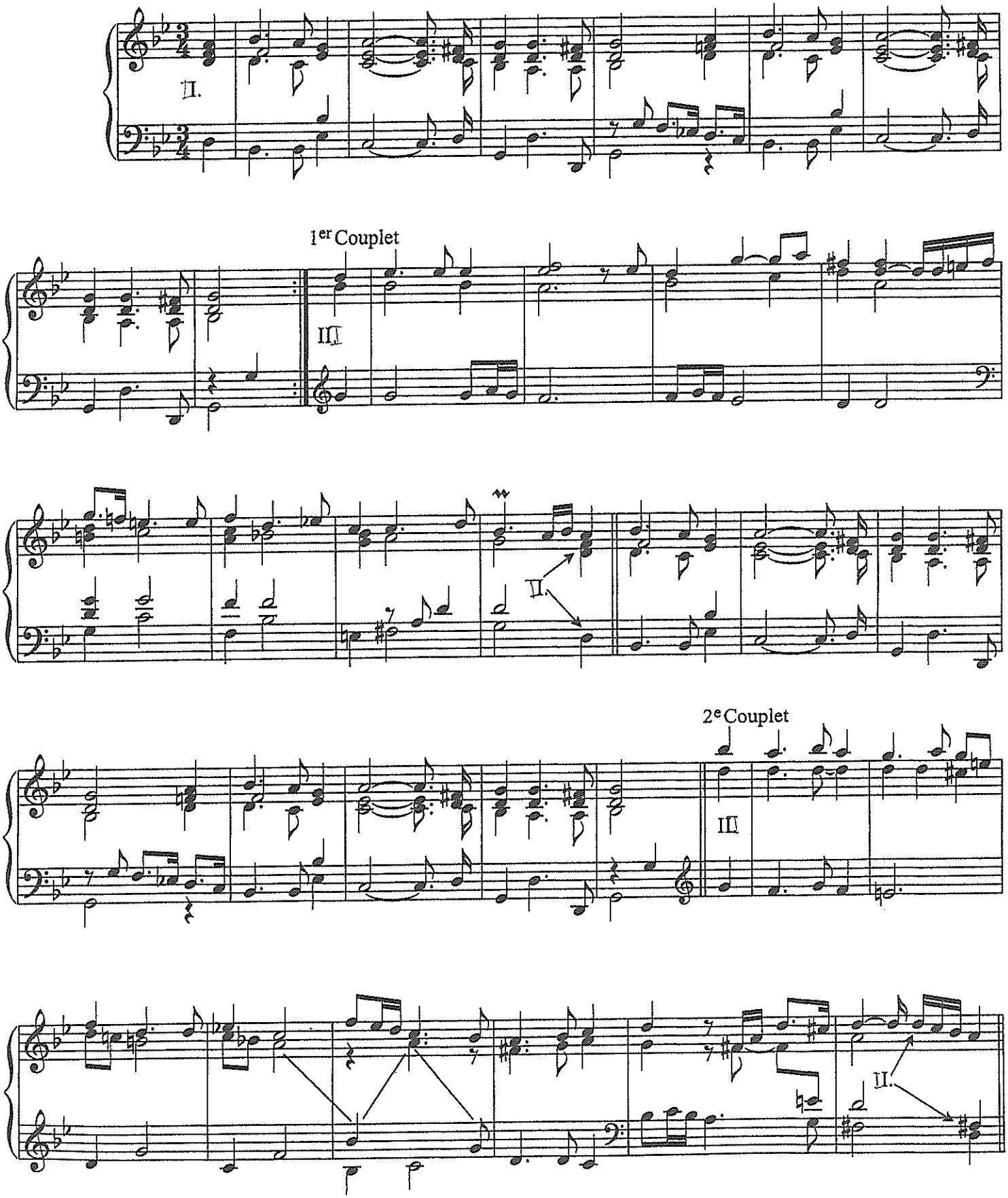


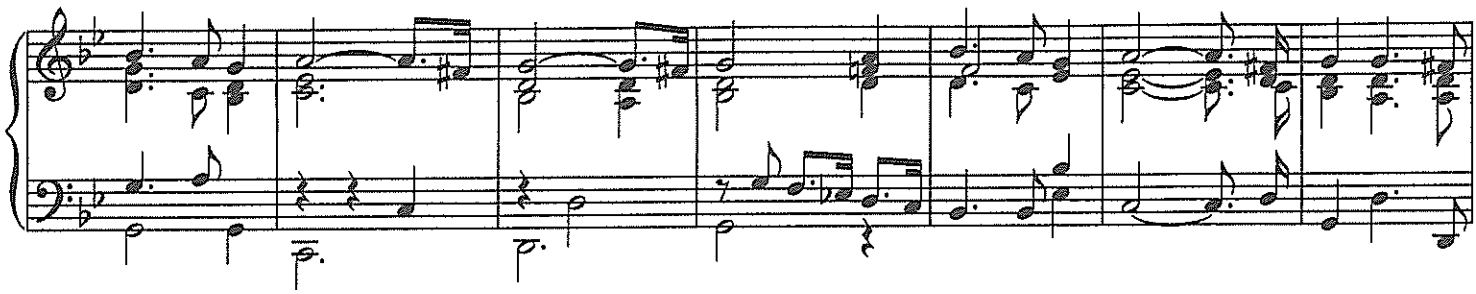

tr
tr

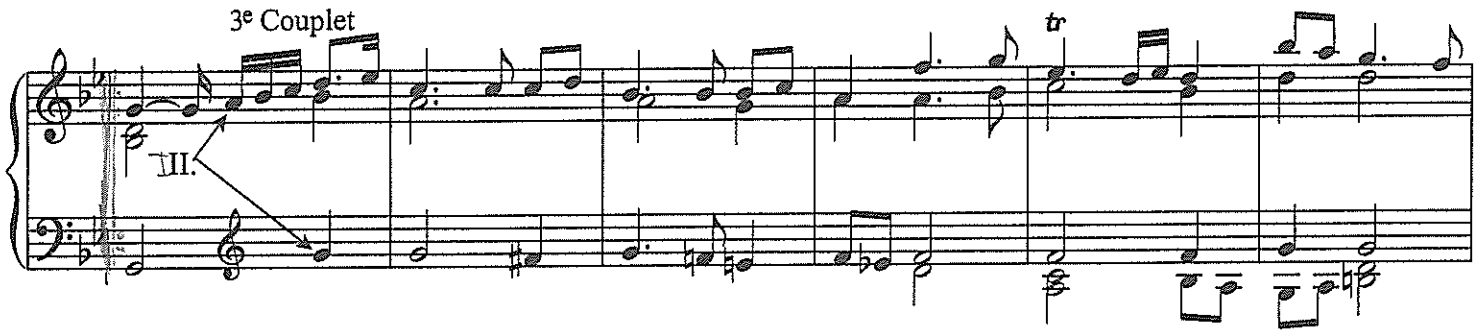
# CHACONNE IN G MINOR

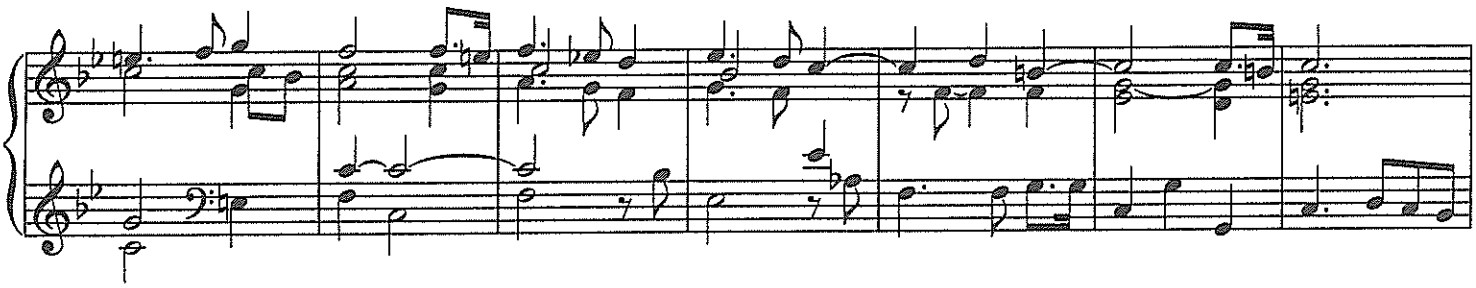
I. Full Organ with 16', reeds, and mixtures — principal, bourdon, octave, blockflöte, great 16'
II. Cornet or mutation combination — octave, double oboe, trompette (open half)

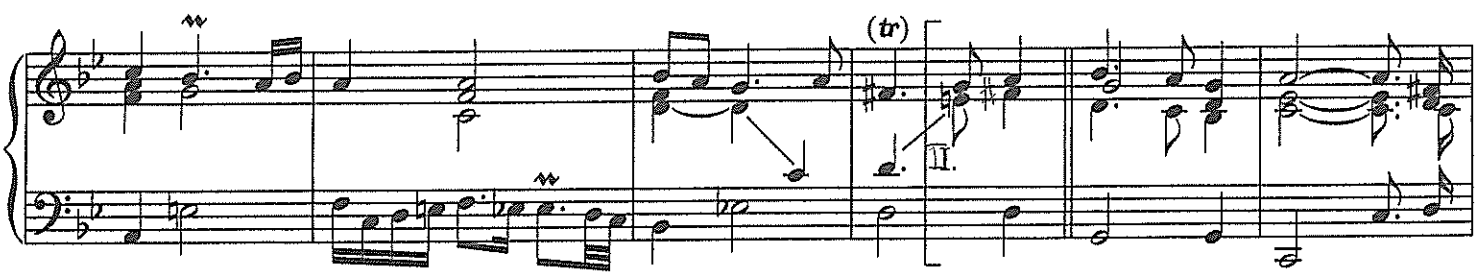
LOUIS COUPERIN
1626–1661

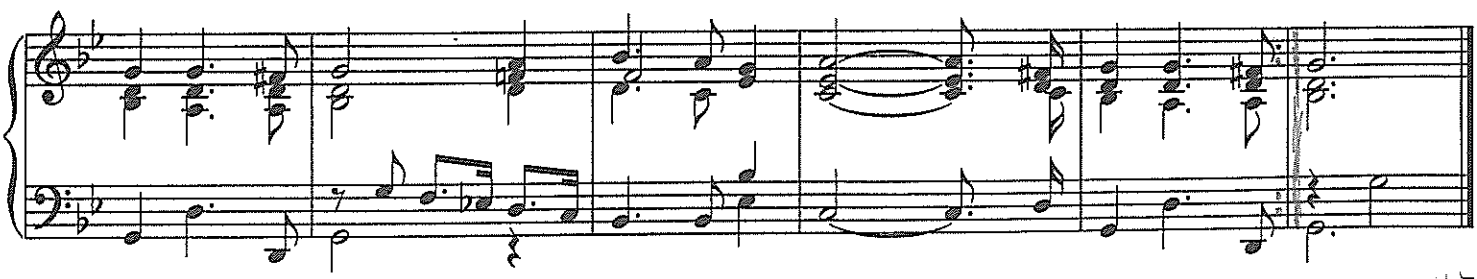





3e Couplet
III.
tr




(tr)
II.

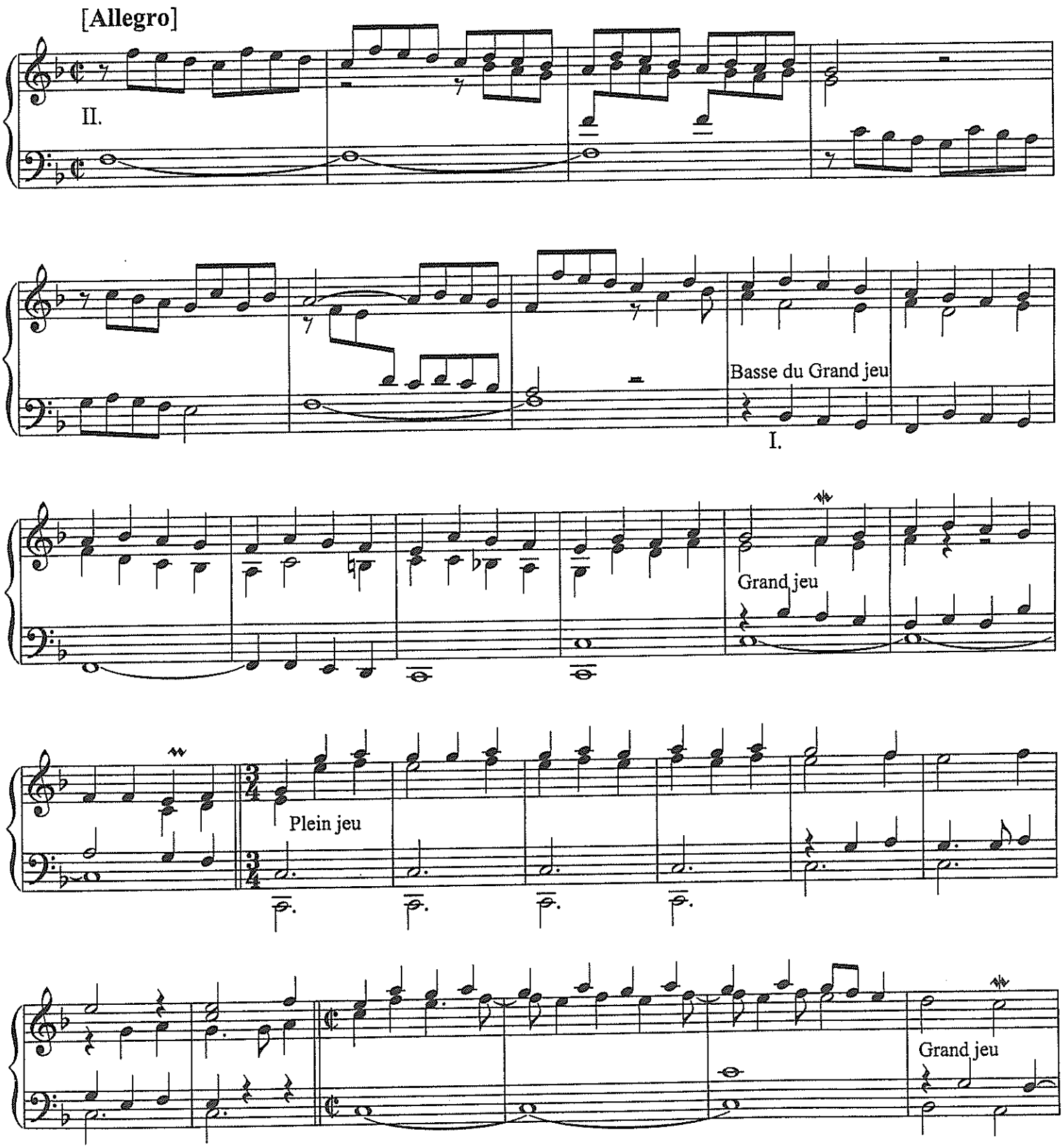


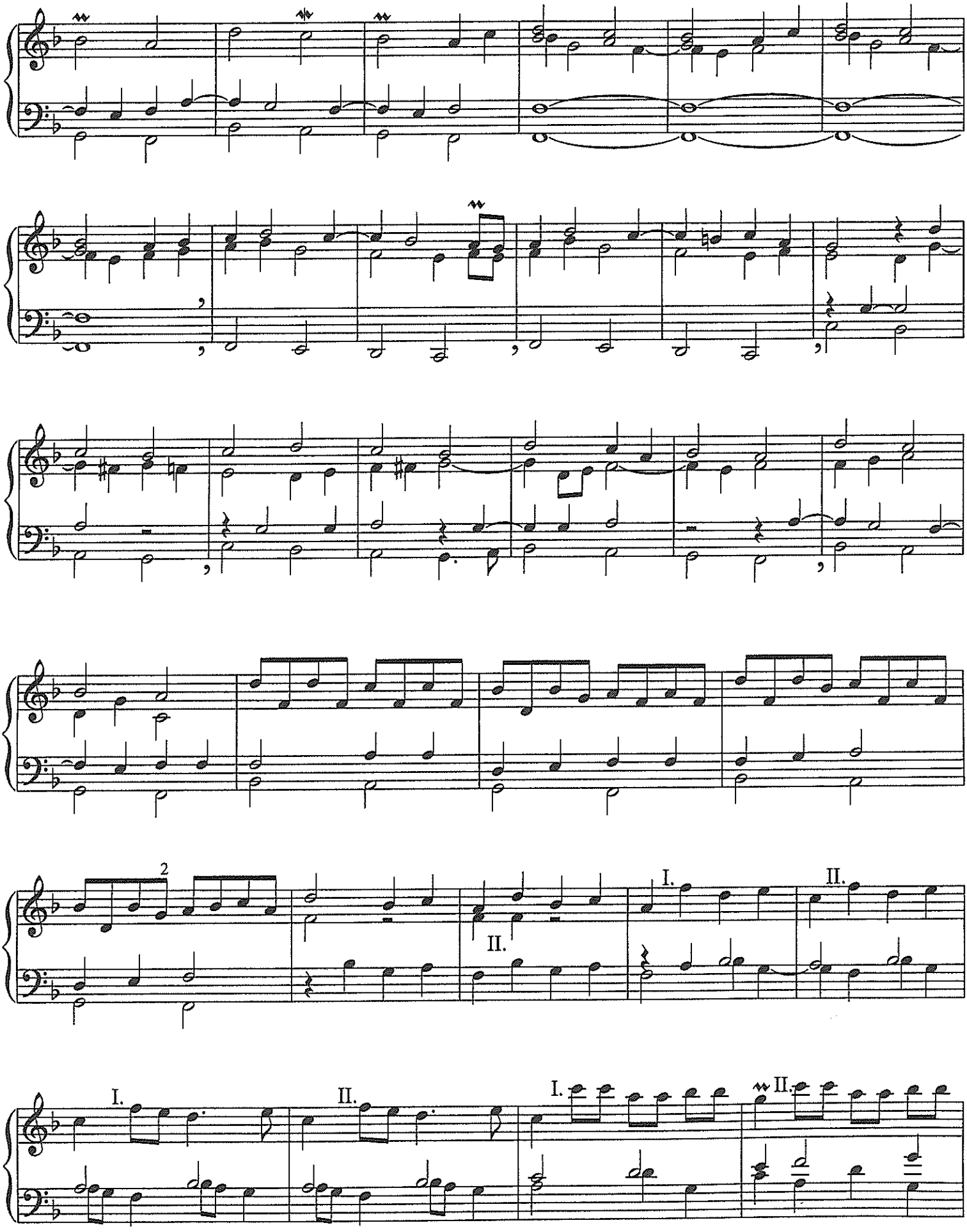
# LES CLOCHES

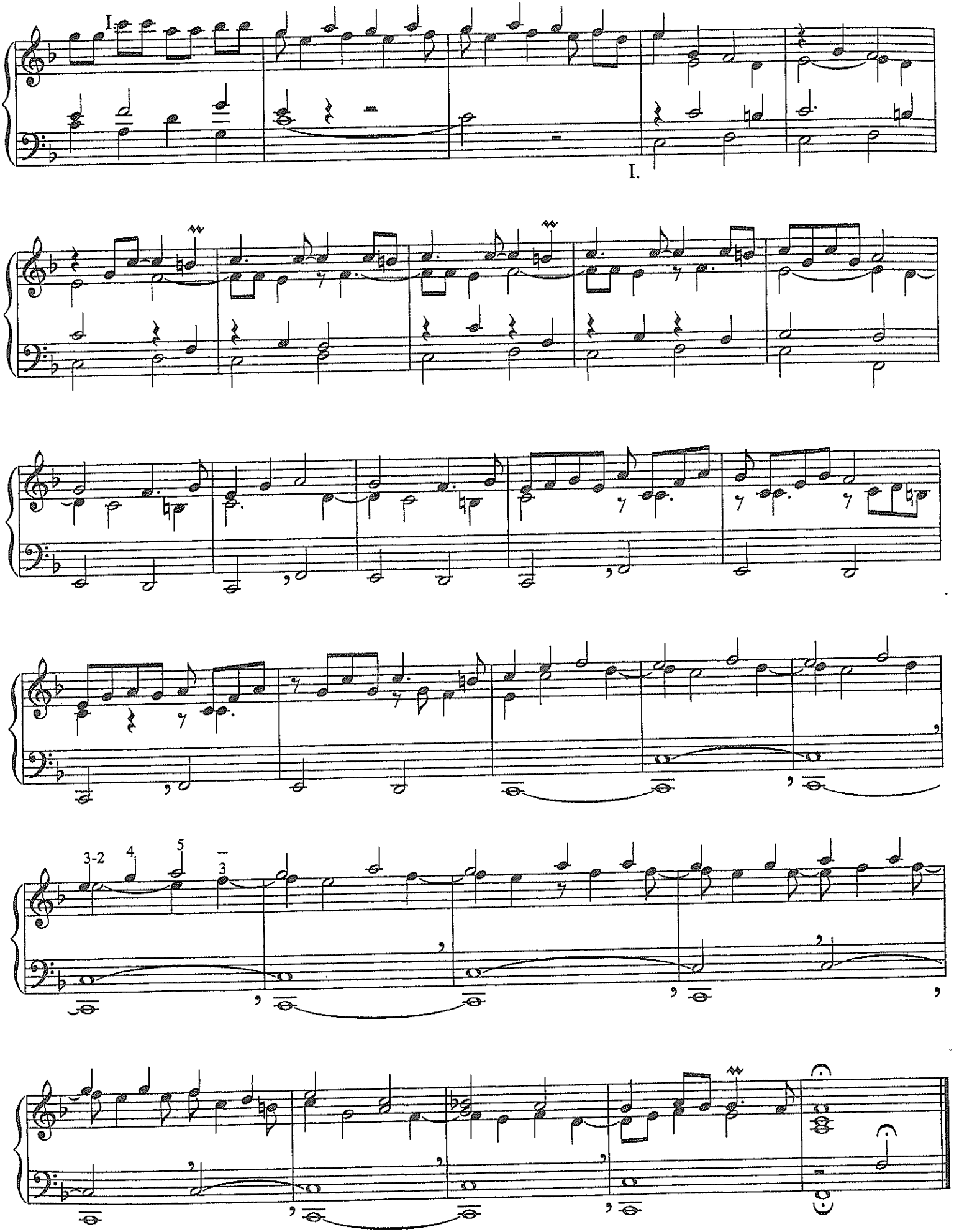
I. GRAND JEU
Grand-Orgue: 16' Bourdon, 8' Montre, 4' Prestant, 2' Doublette, 2⅔' Nasard, 1⅗' Tierce,
Cornet, 8' Trompette, Positif au Grand-Orgue
Positif: 16' Bourdon, 8' Montre, 4' Prestant, 2' Doublette, 2⅔' Nasard, 1⅗' Tierce, Cromorne

II. PLEIN JEU
Récit: 16' Bourdon, 8' Montre, 8' Bourdon, 4' Presstant, 2' Doublette,
Fourniture, and Cymbale

NICOLAS LEBÈGUE
1631–1702

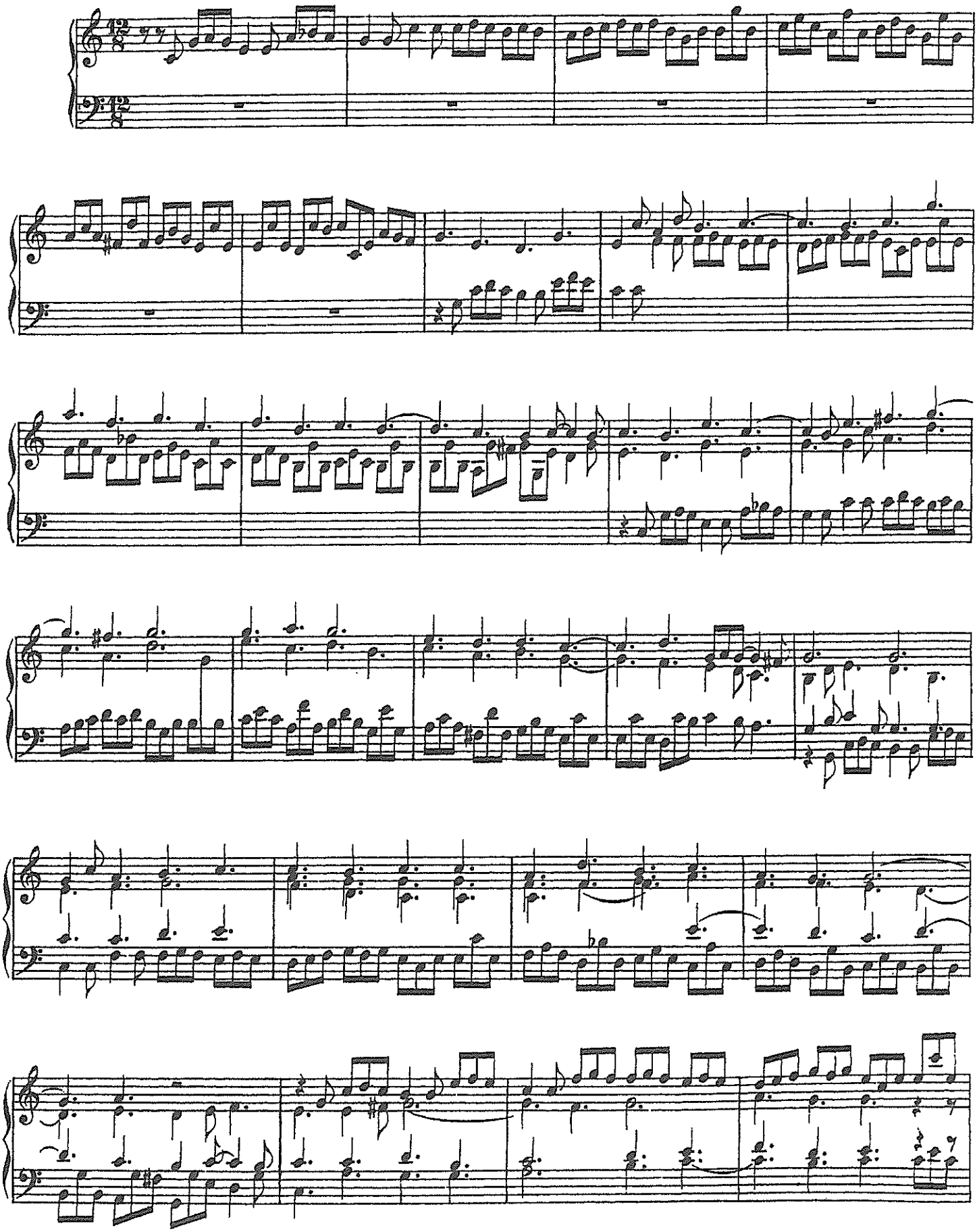


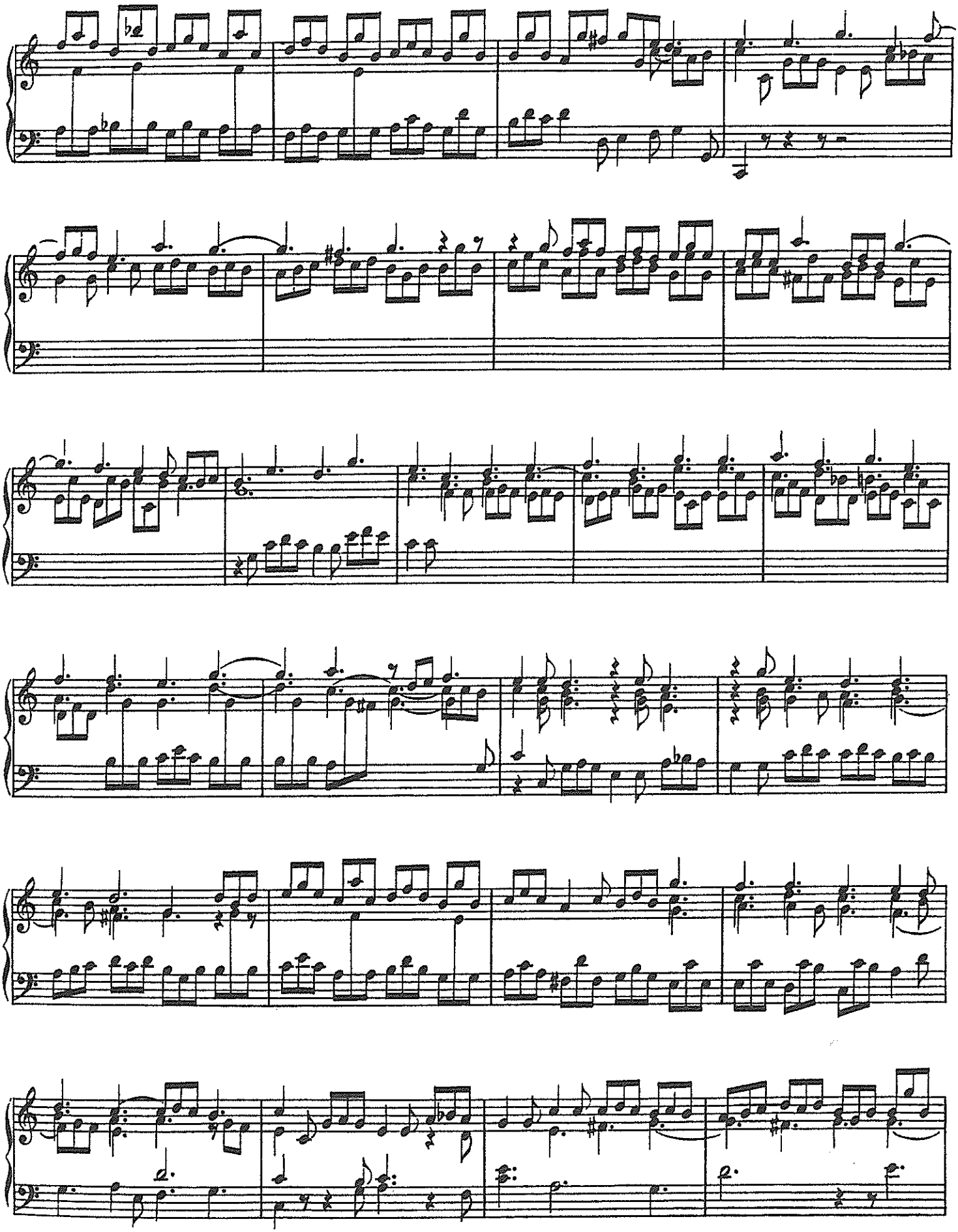

2
I.
II.
I.
II.
II.
I.
II.
I.
II.

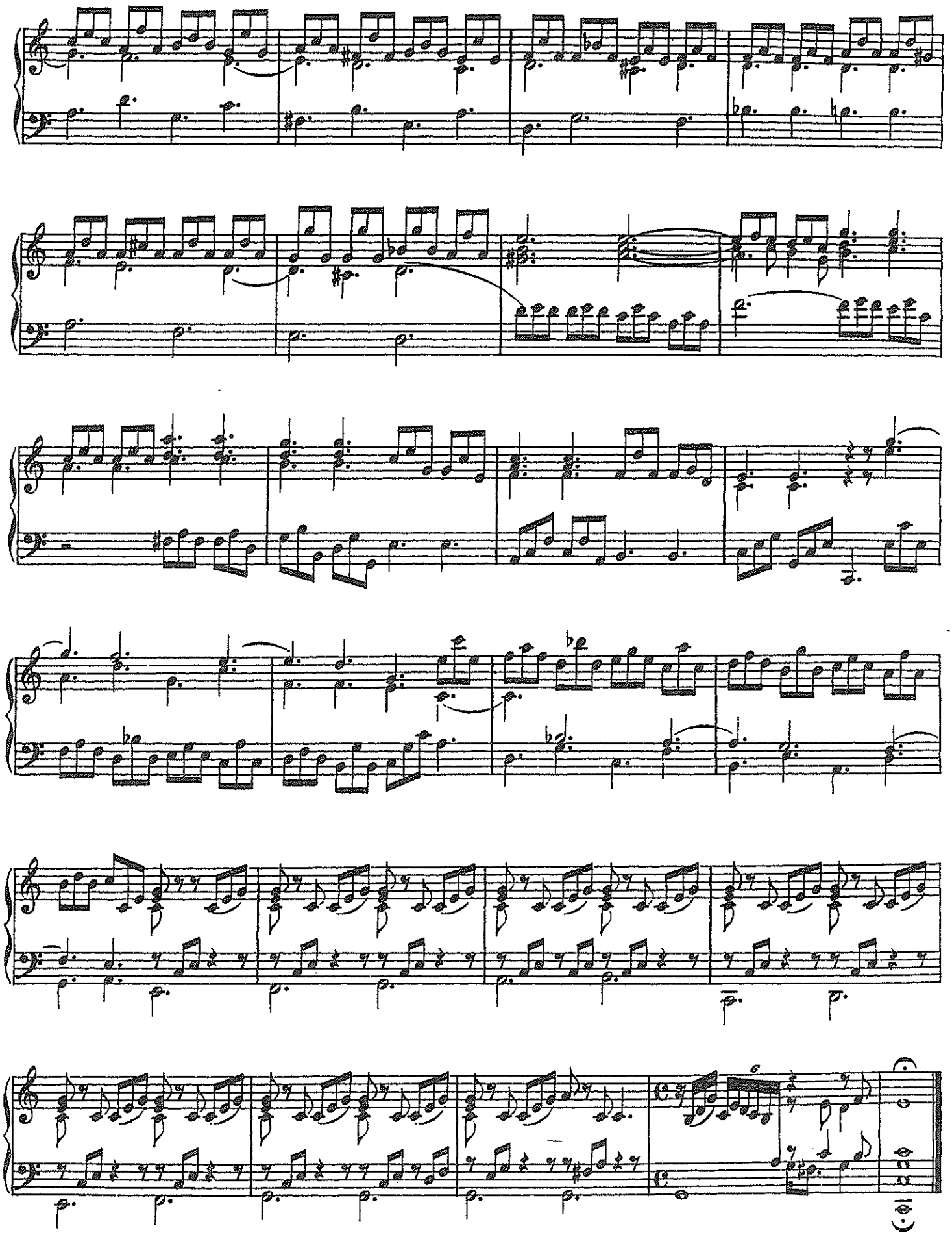

I.
I.
3-2
4
5
3

# FUGUE IN C MAJOR

DIETRICH BUXTEHUDE
1637–1707

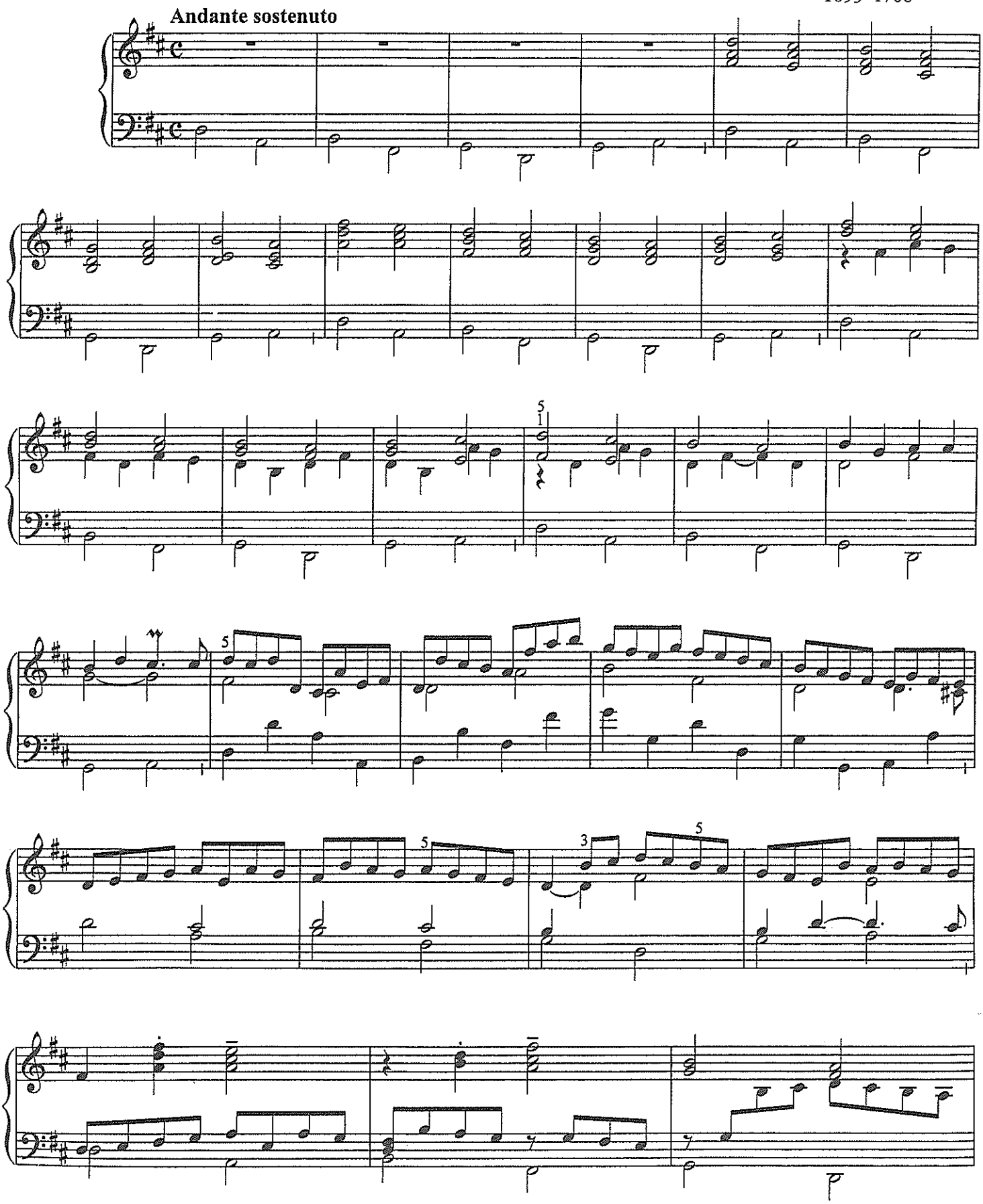


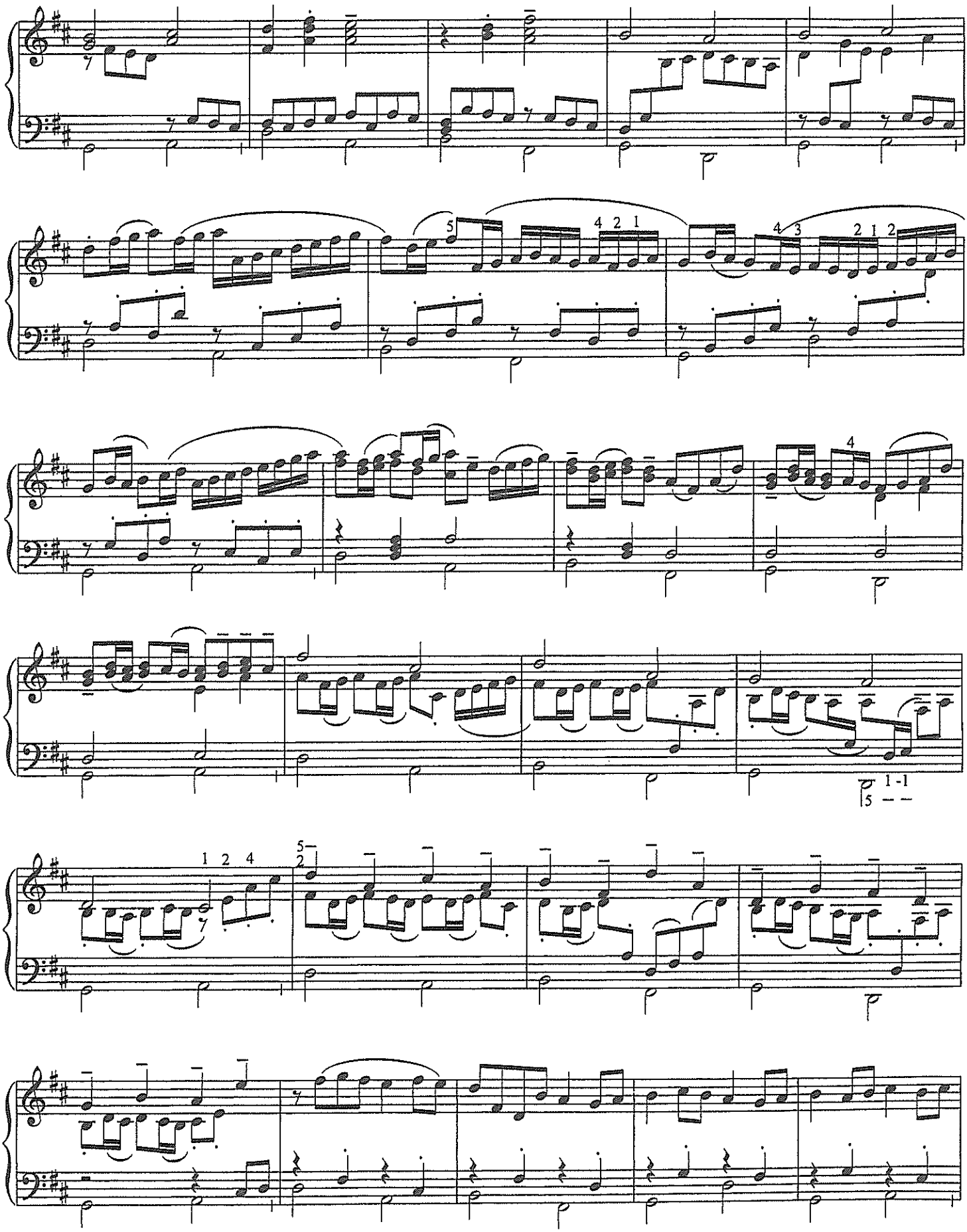


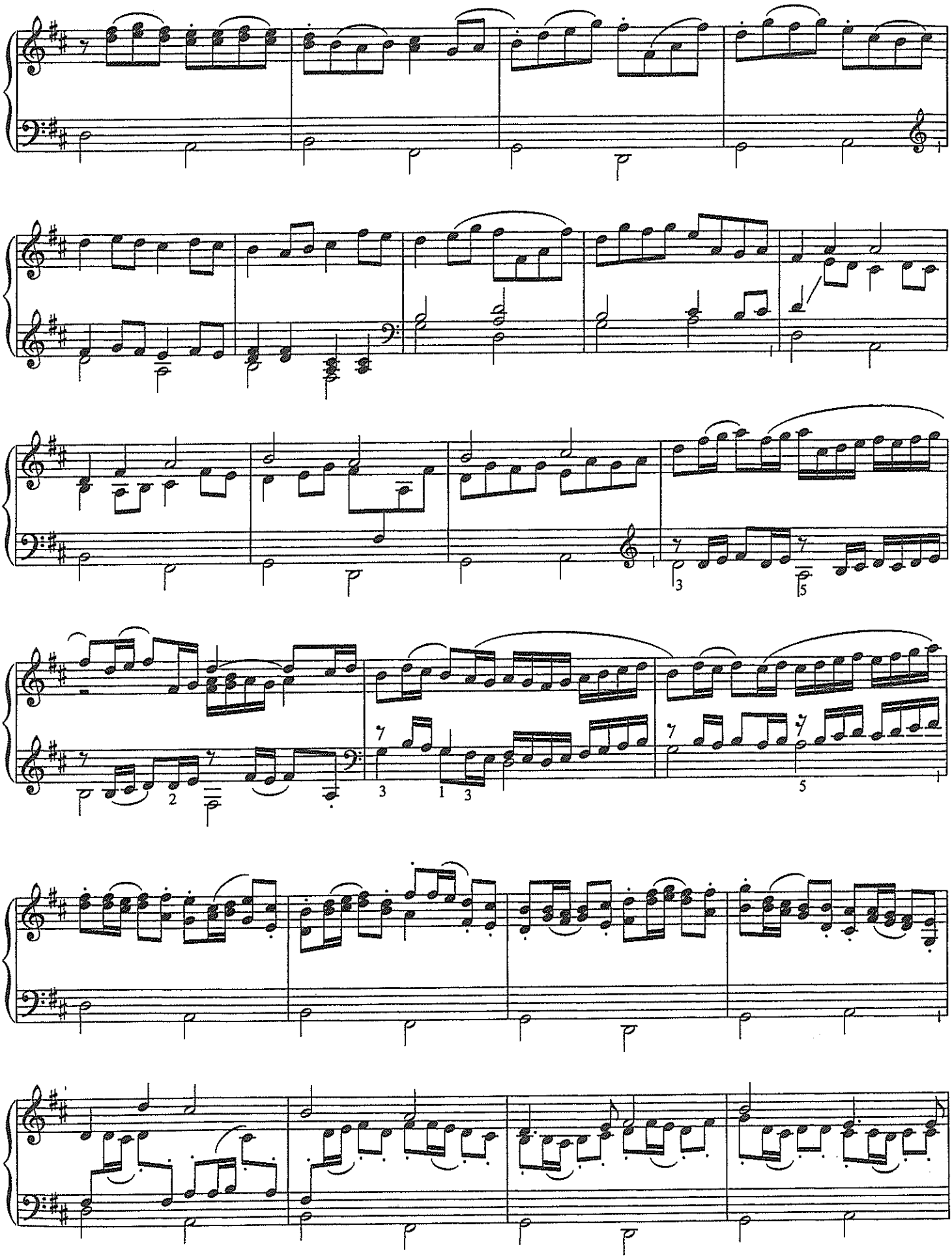


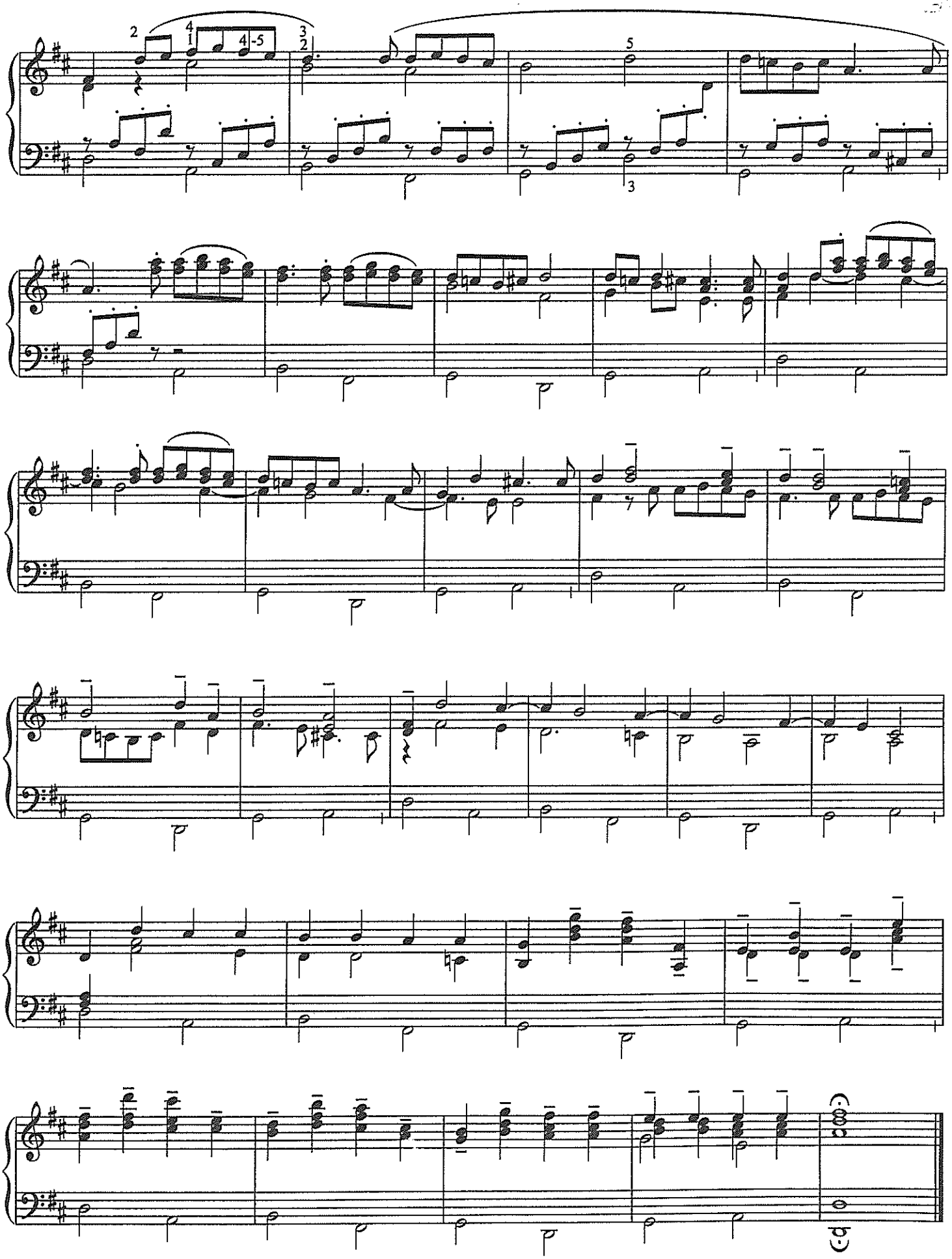
# CANON IN D

JOHANN PACHELBEL
1653–1706





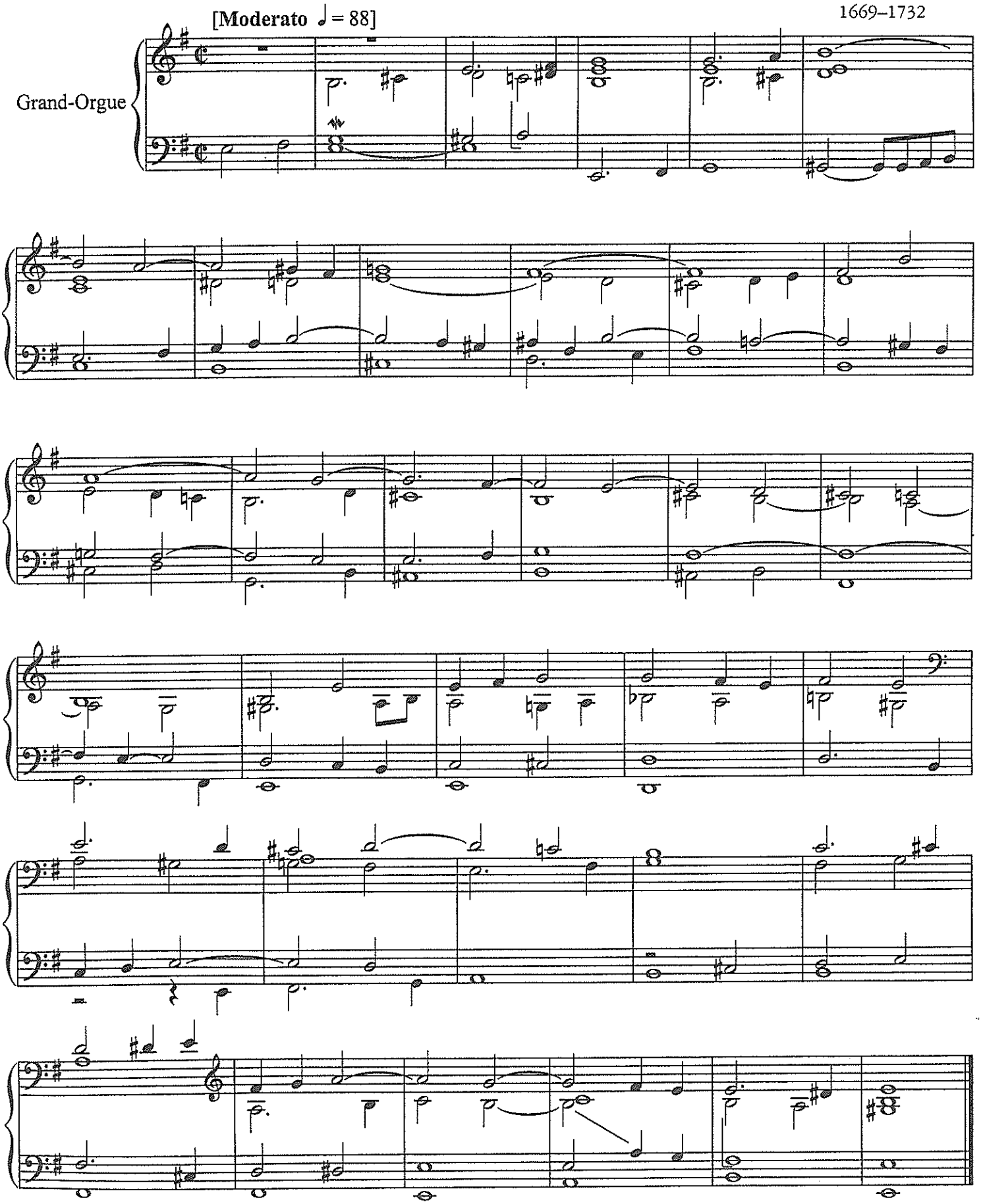




# FOND D'ORGUE

Principals and Flutes 8' and 4'
Positif coupled to Grand-Orgue

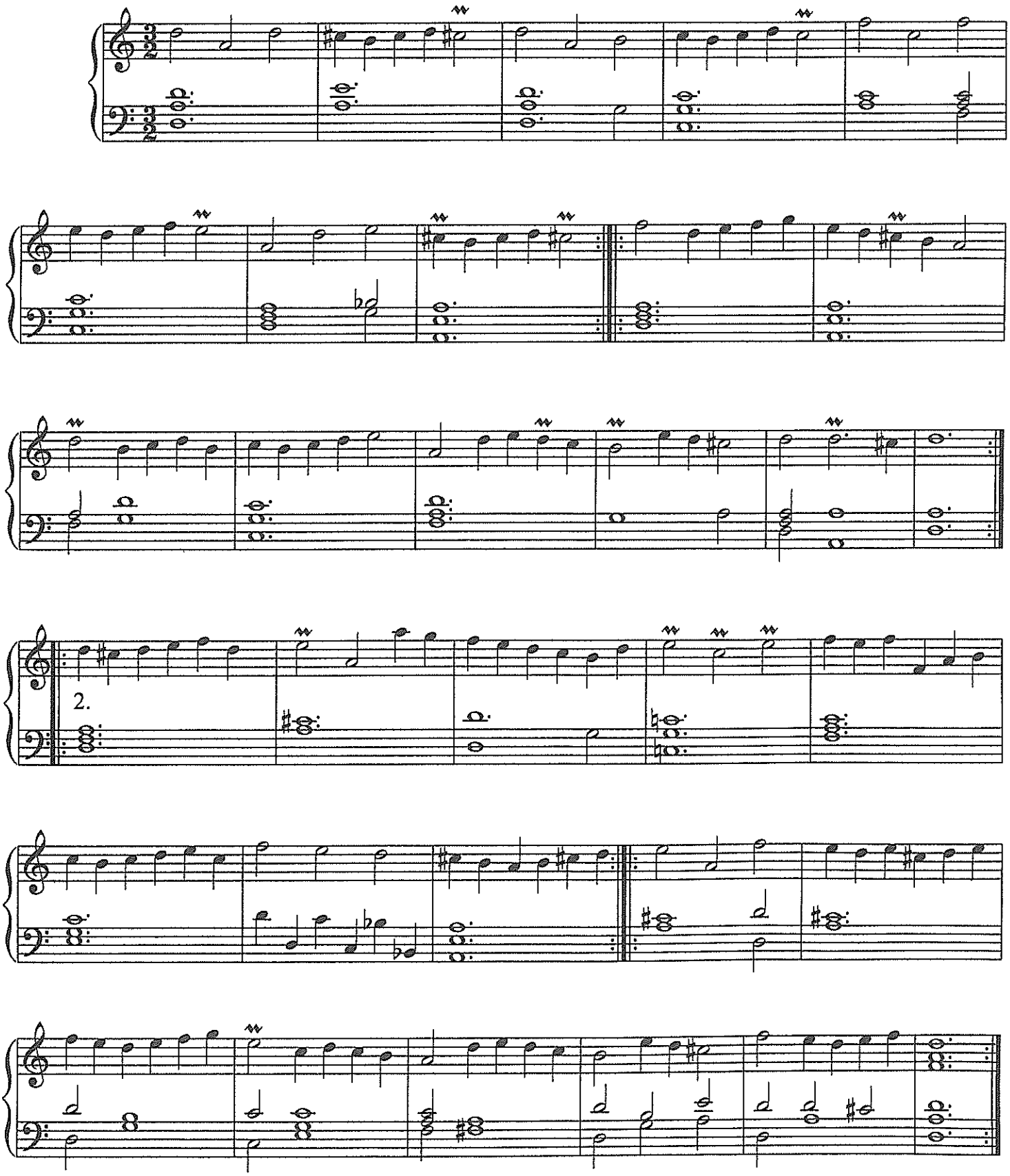
LOUIS MARCHAND
1669–1732

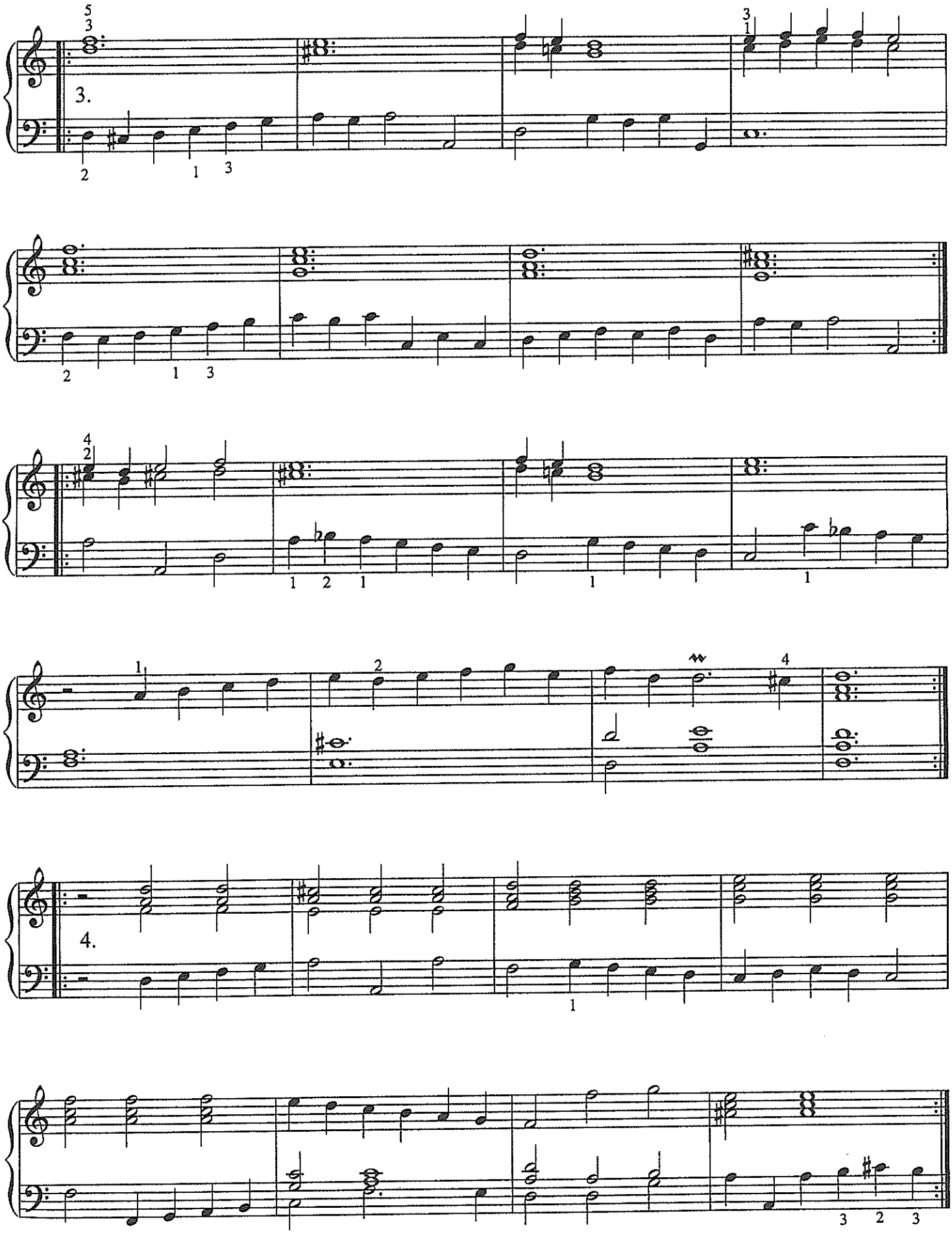


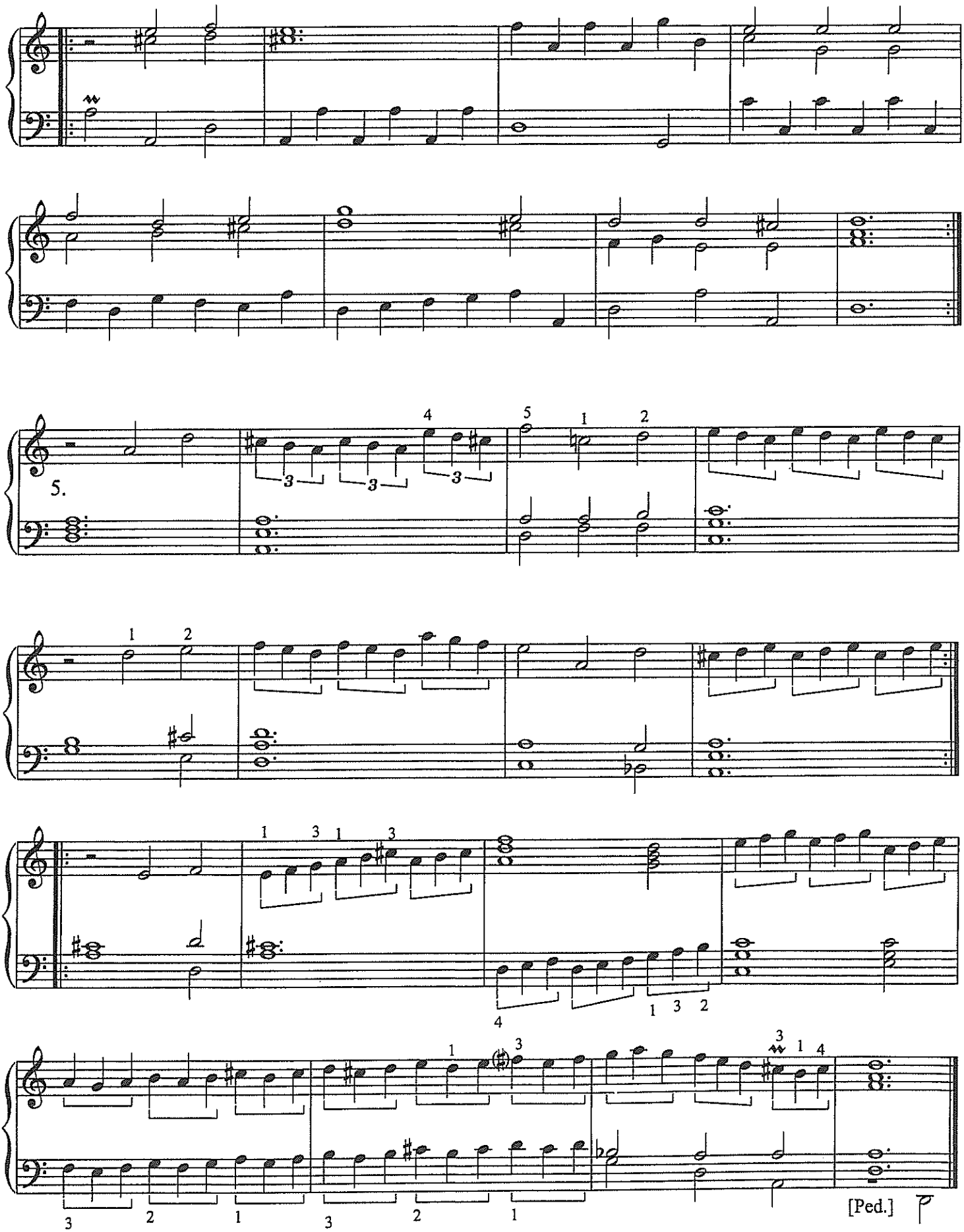
# PARTITE SOPRA L'ARIA DELLA FOLÍA DI SPAGNA

*Partita on the Spanish Song* La Folía

BERNARDO PASQUINI
1637-1710




3.
4.

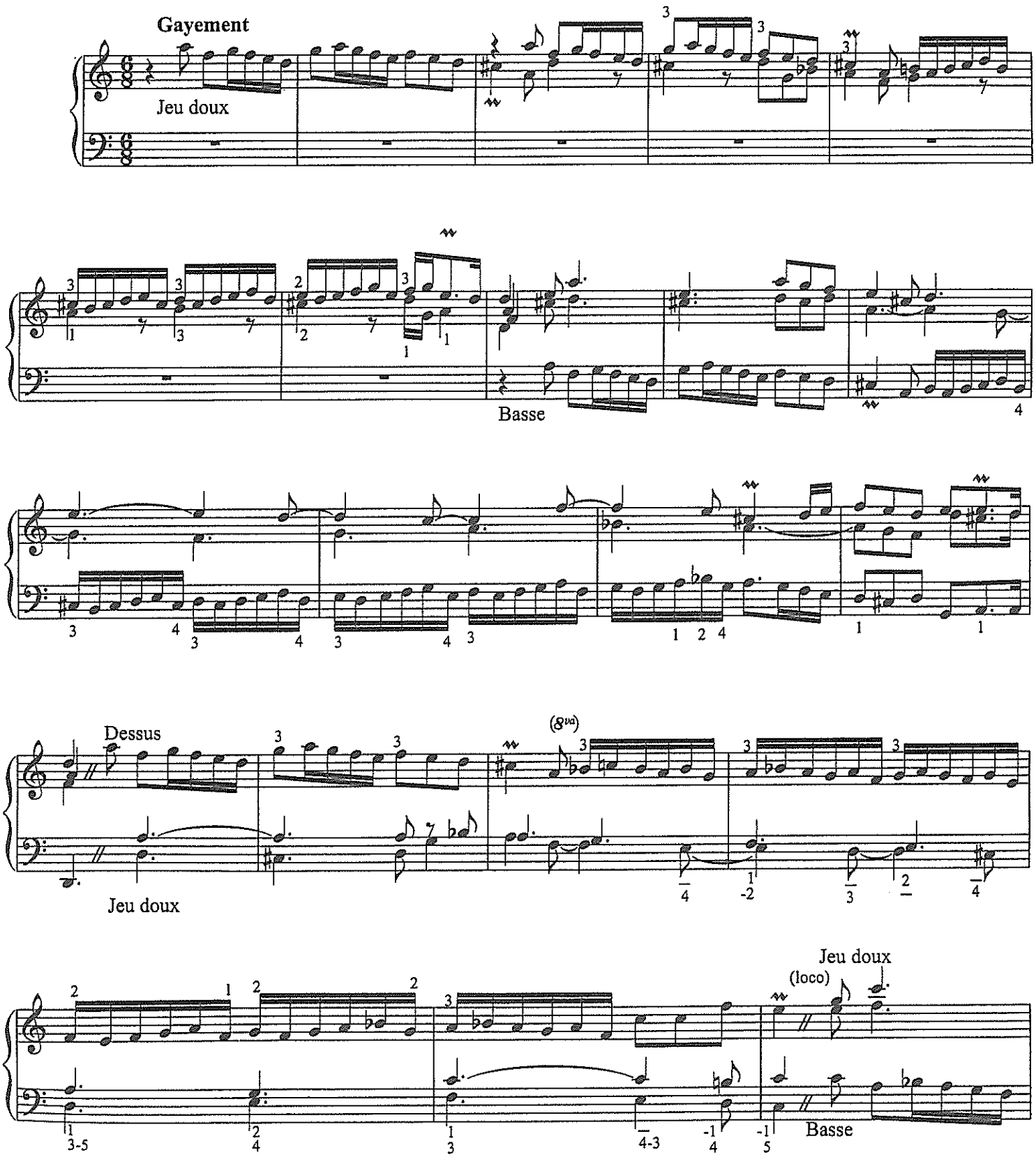

5.
[Ped.]

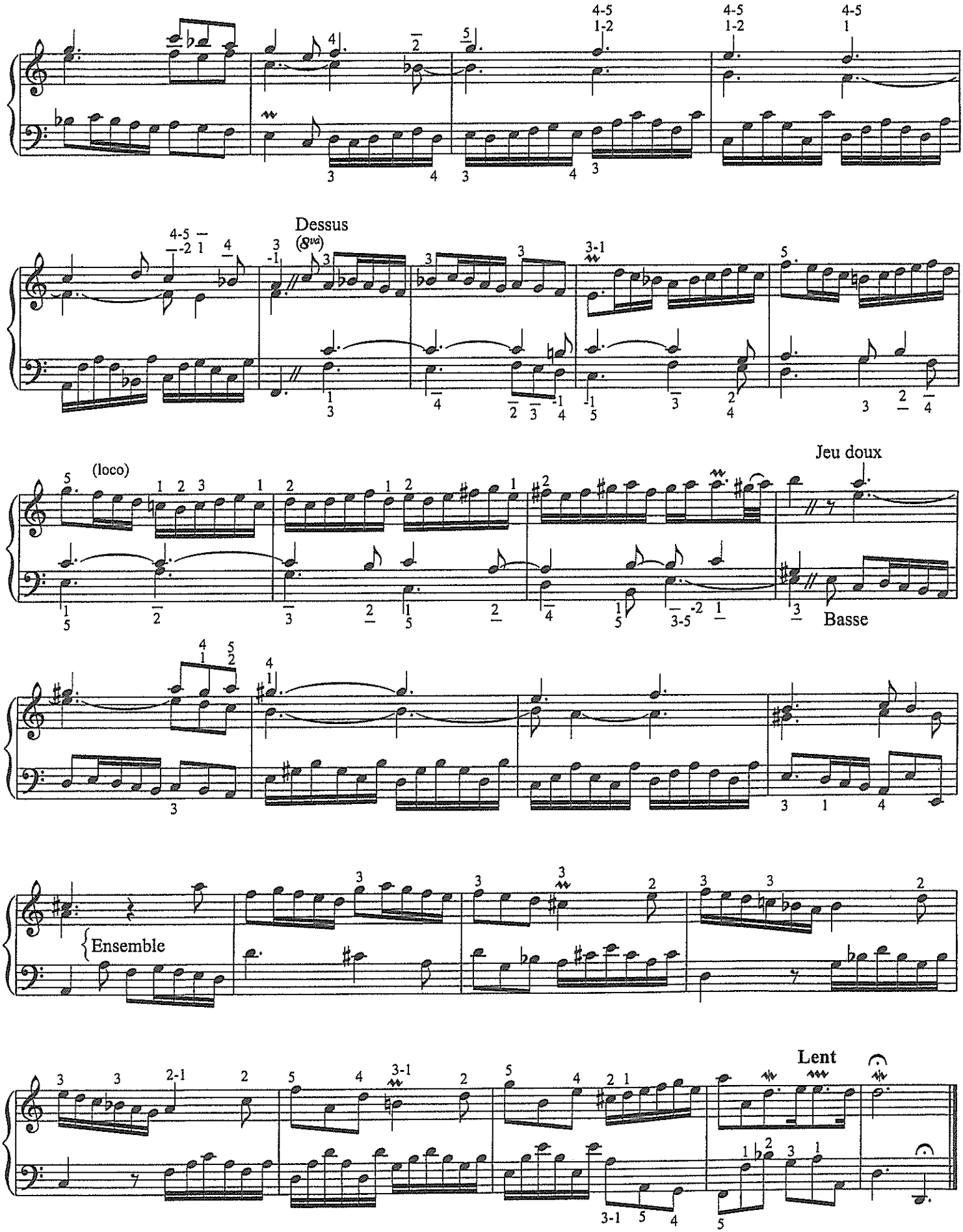
# BASSE ET DESSUS DE TROMPETTE

## OU DE CORNET SÉPARÉ, EN DIALOGUE

Positif (Jeu doux–*Soft stops*): 8' Bourdon, 4' Prestant
Grand-Orgue (Basse): 8' Bourdon, 4' Prestant, 8' Trompette (4' Clairon)
Récit (Dessus): 8' Bourdon, 4' Prestant, 8' Trompette or
Cornet (8' 4' 2⅔' 2' 1⅗')

LOUIS-NICOLAS CLÉRAMBAULT
1676–1749




Dessus
(8va)
(loco)
Jeu doux
Basse
Ensemble
Lent

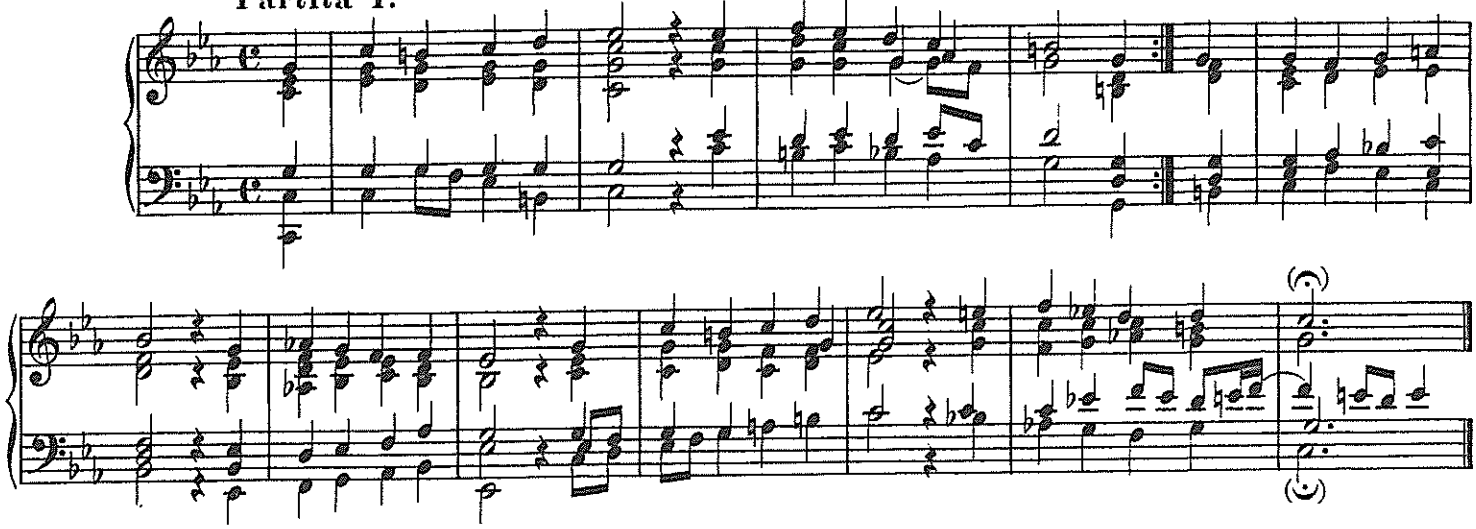
# PARTITE DIVERSE
# "O GOTT, DU FROMMER GOTT!"

Various Partitas on *O God, Thou Faithful God*

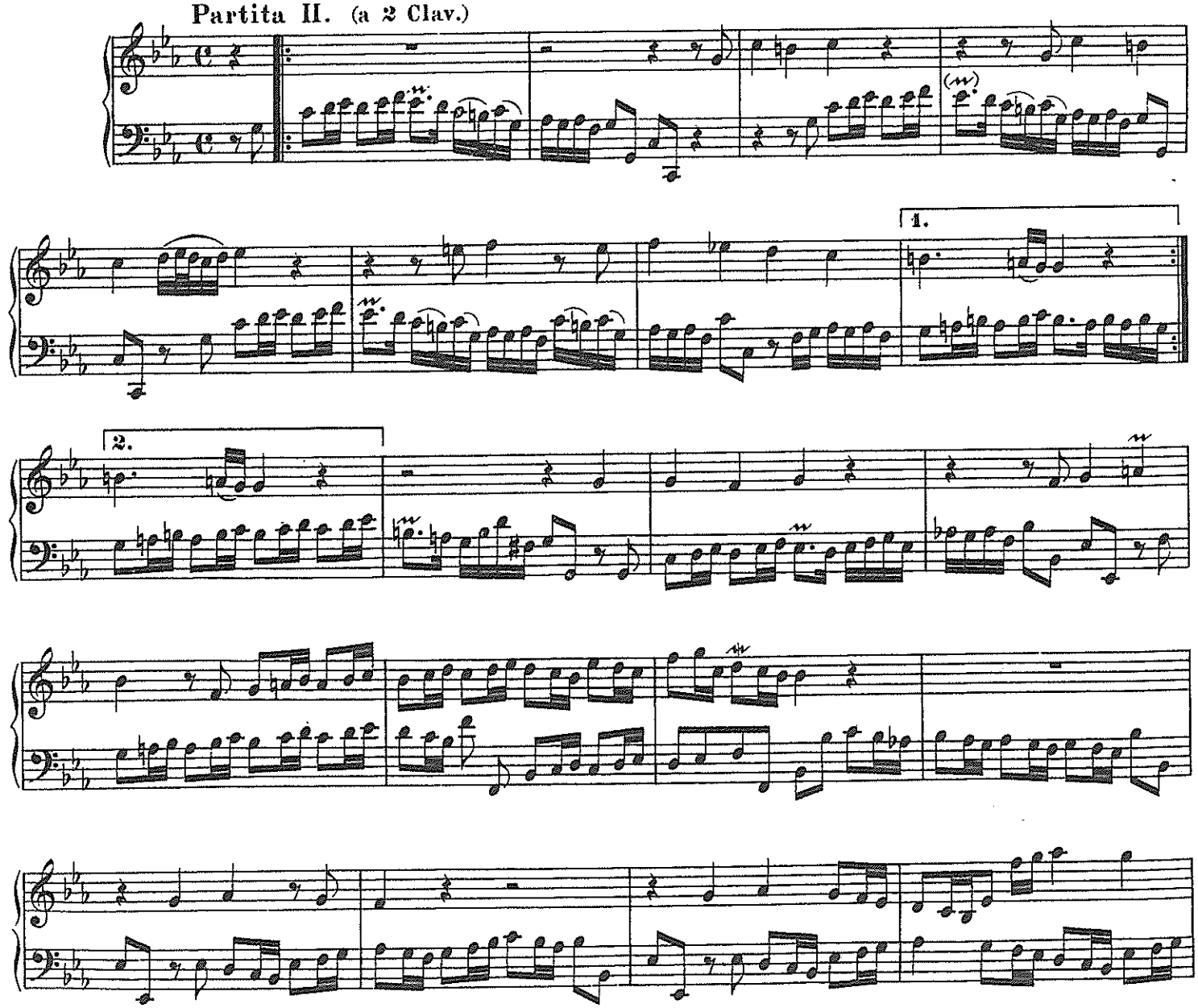
BWV 767

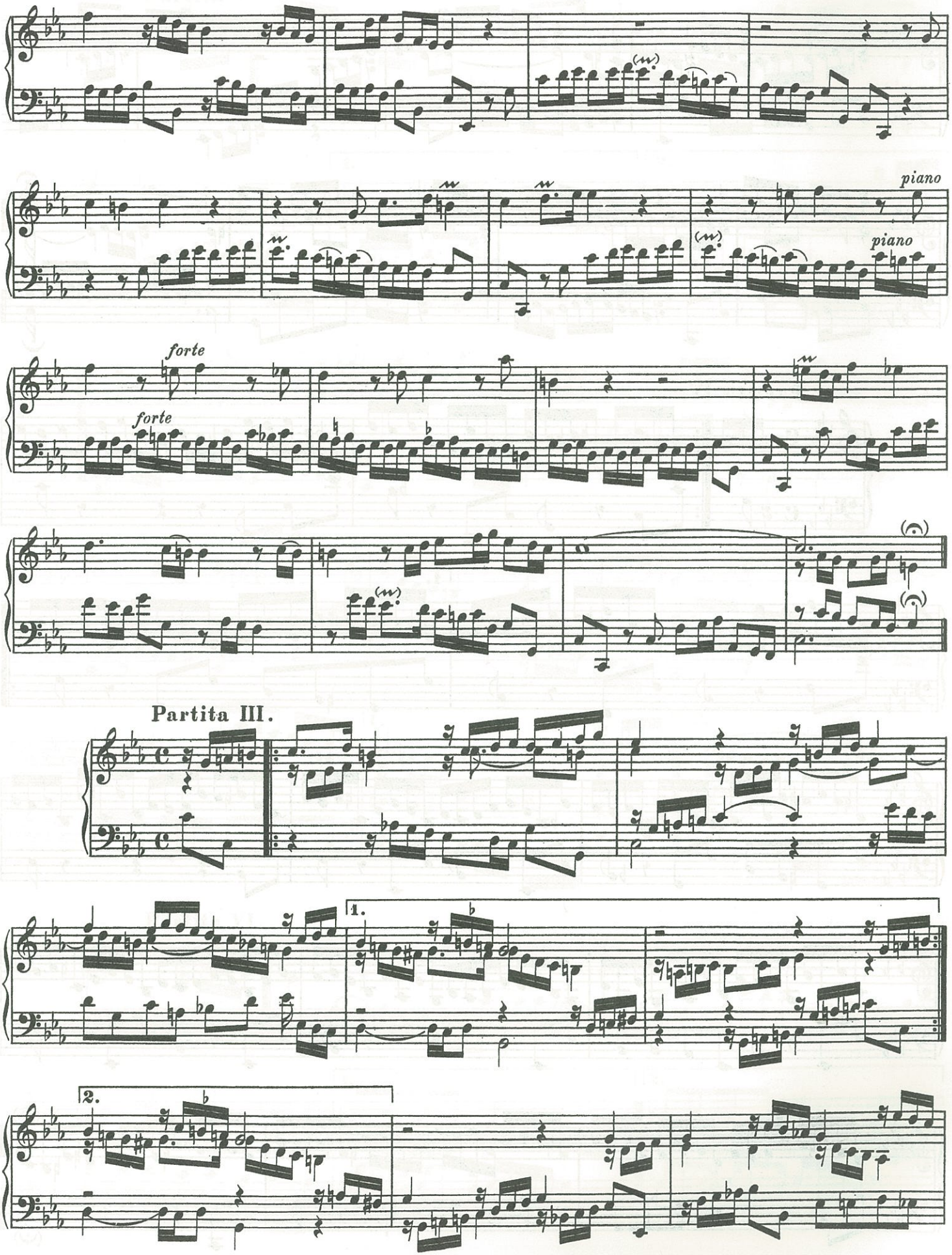
JOHANN SEBASTIAN BACH
1685–1750

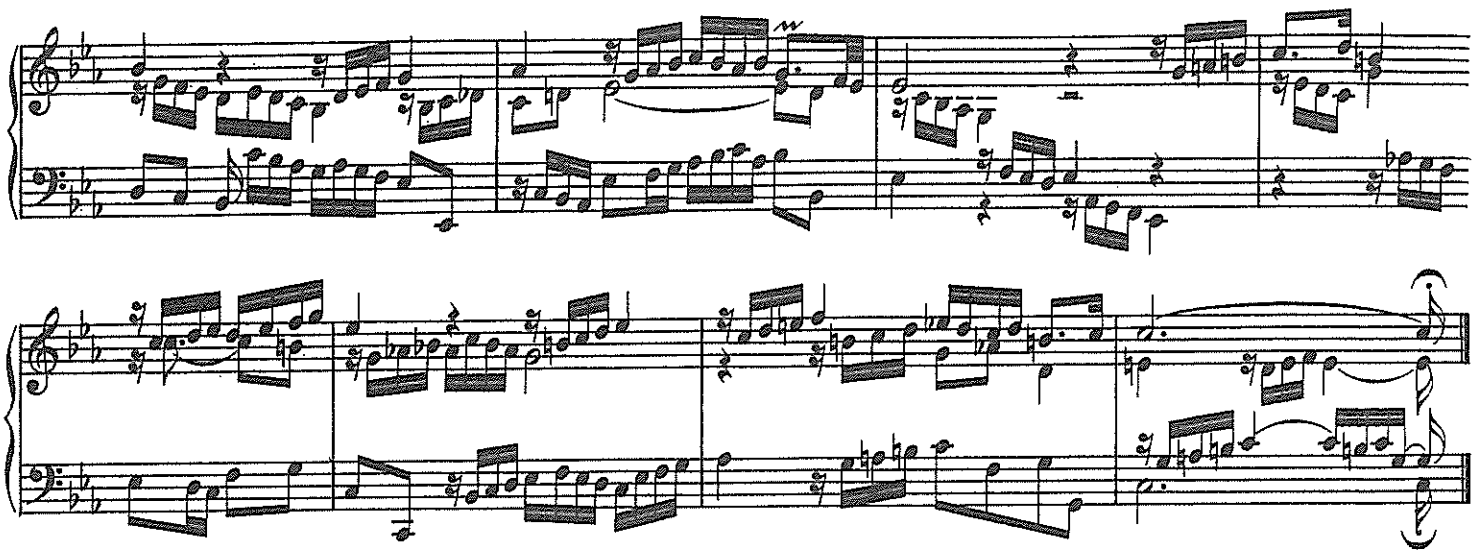
**Partita I.**



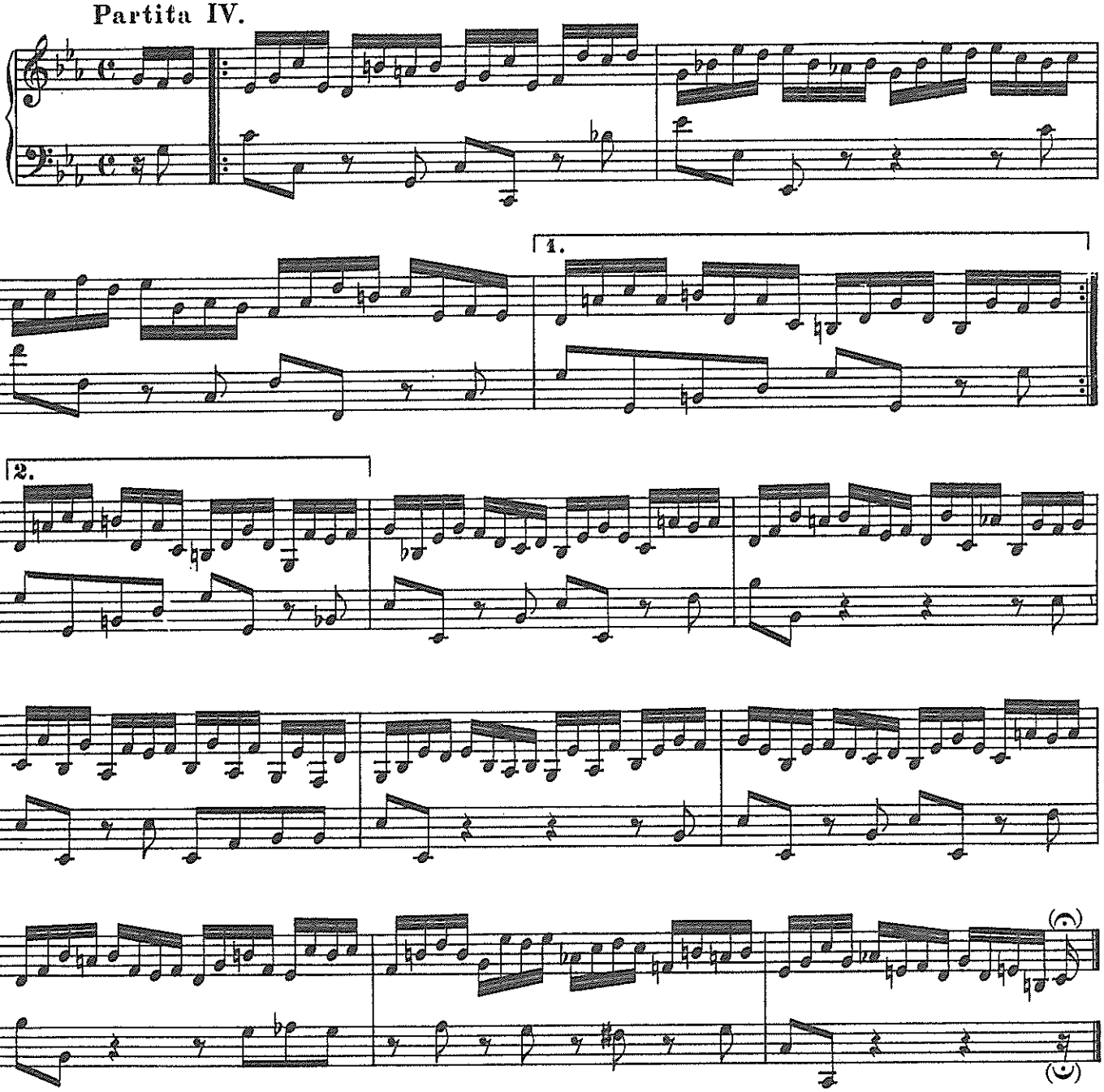
**Partita II.** (a 2 Clav.)



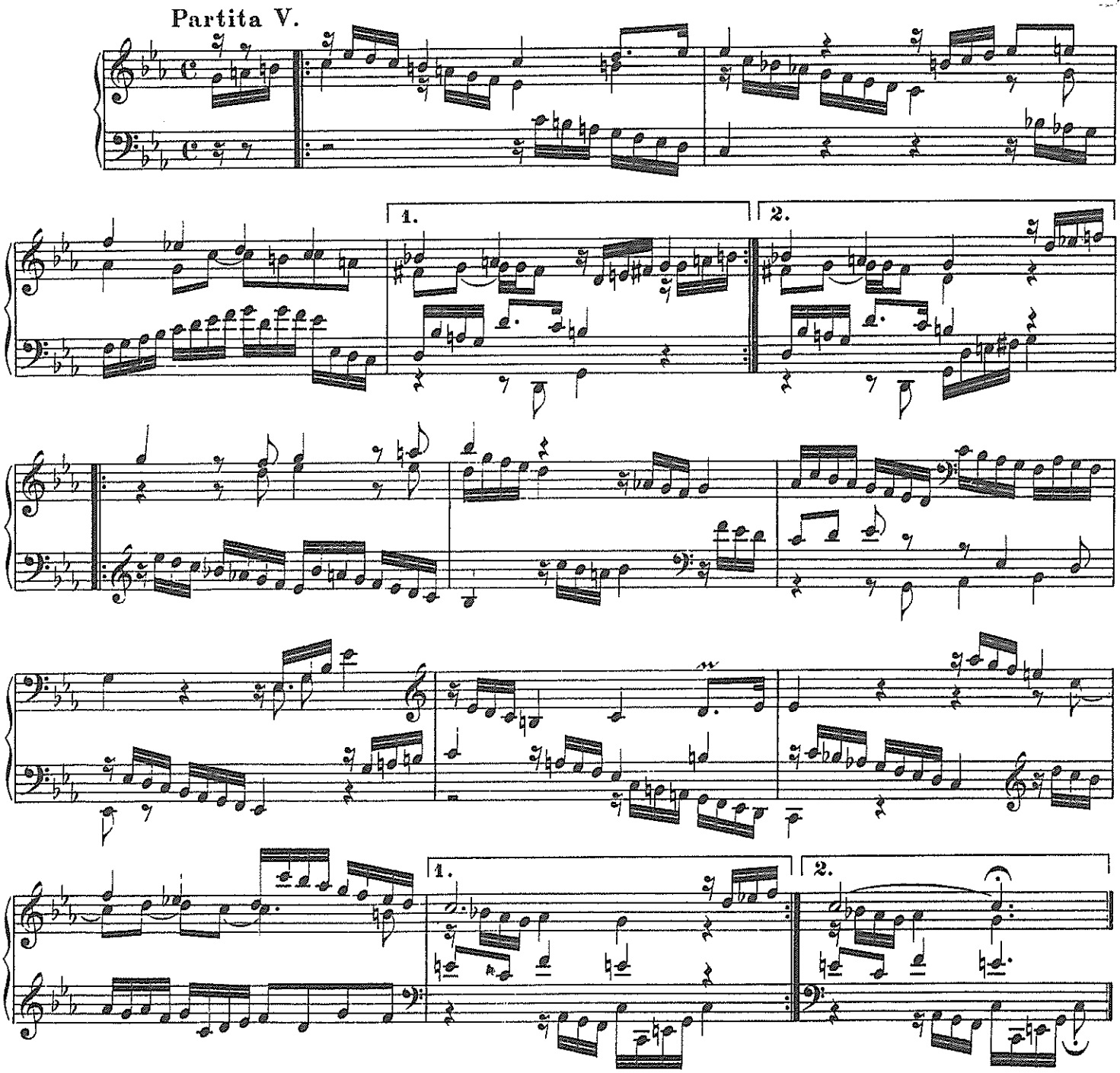

piano
piano
forte
forte
Partita III.
1.
2.



## Partita IV.



## Partita V.

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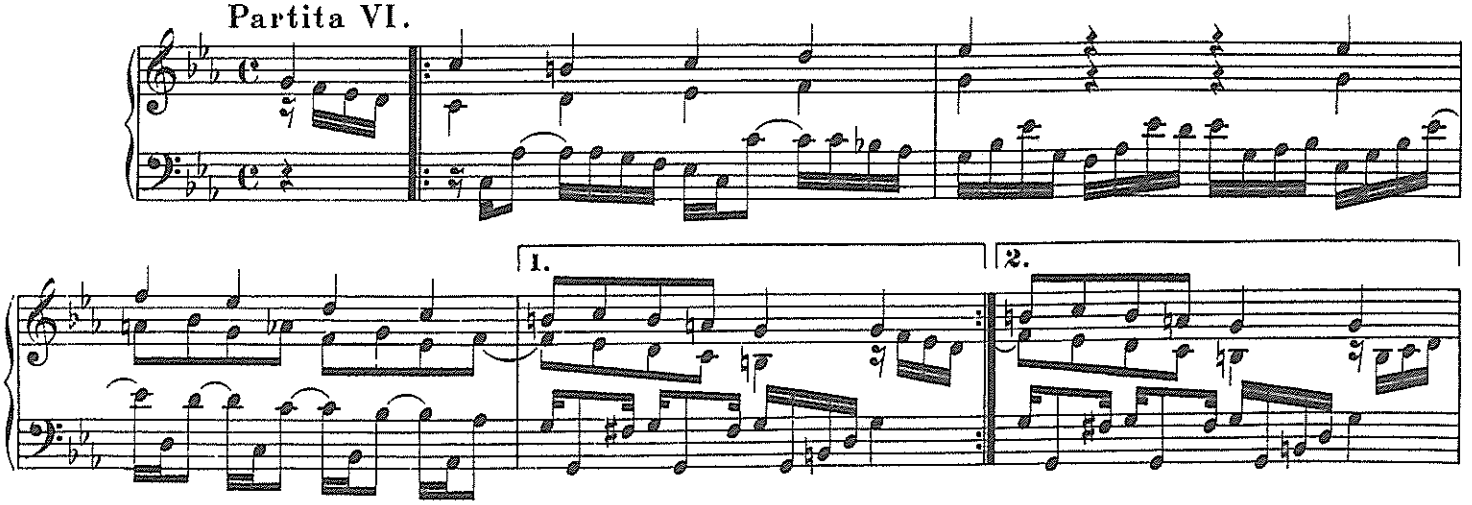
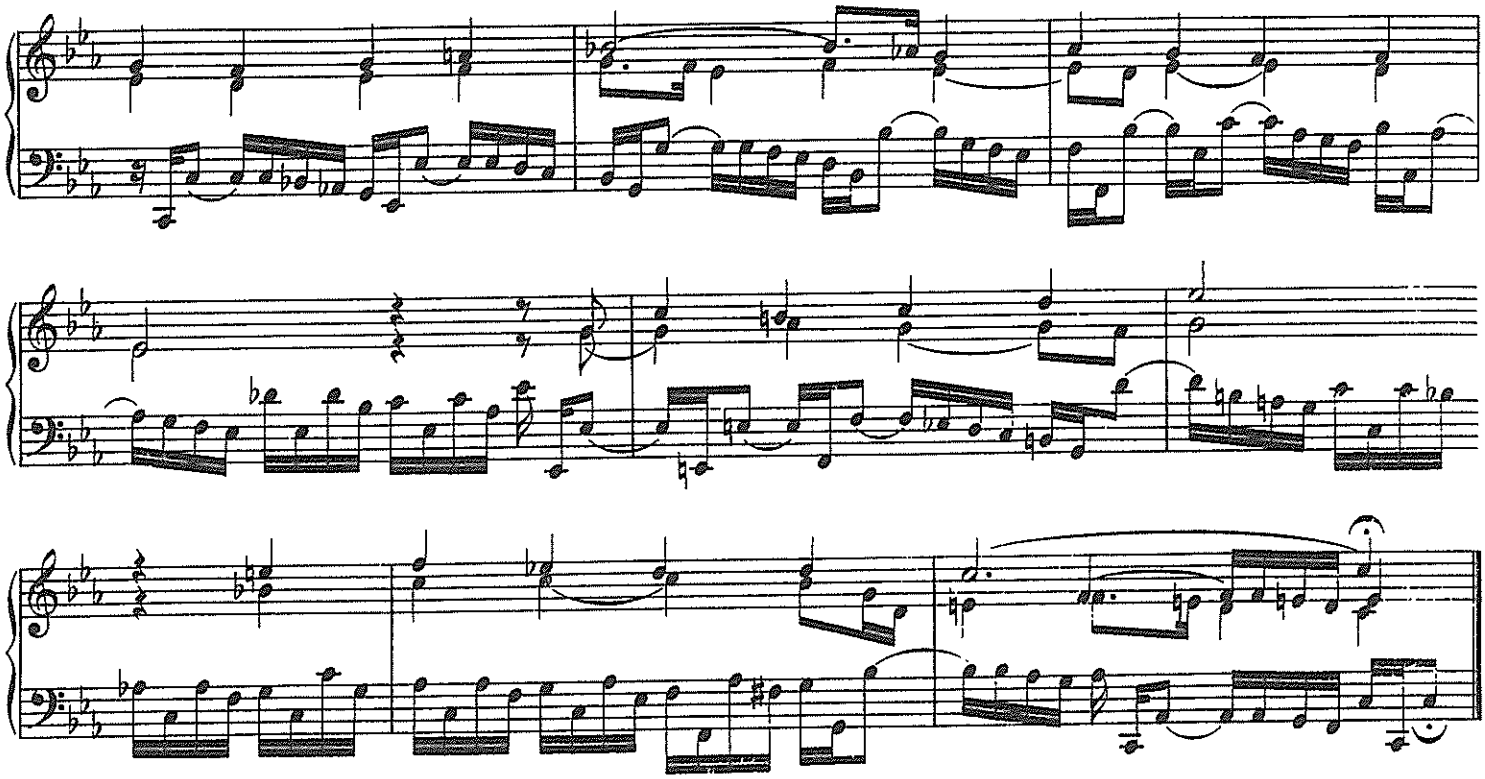
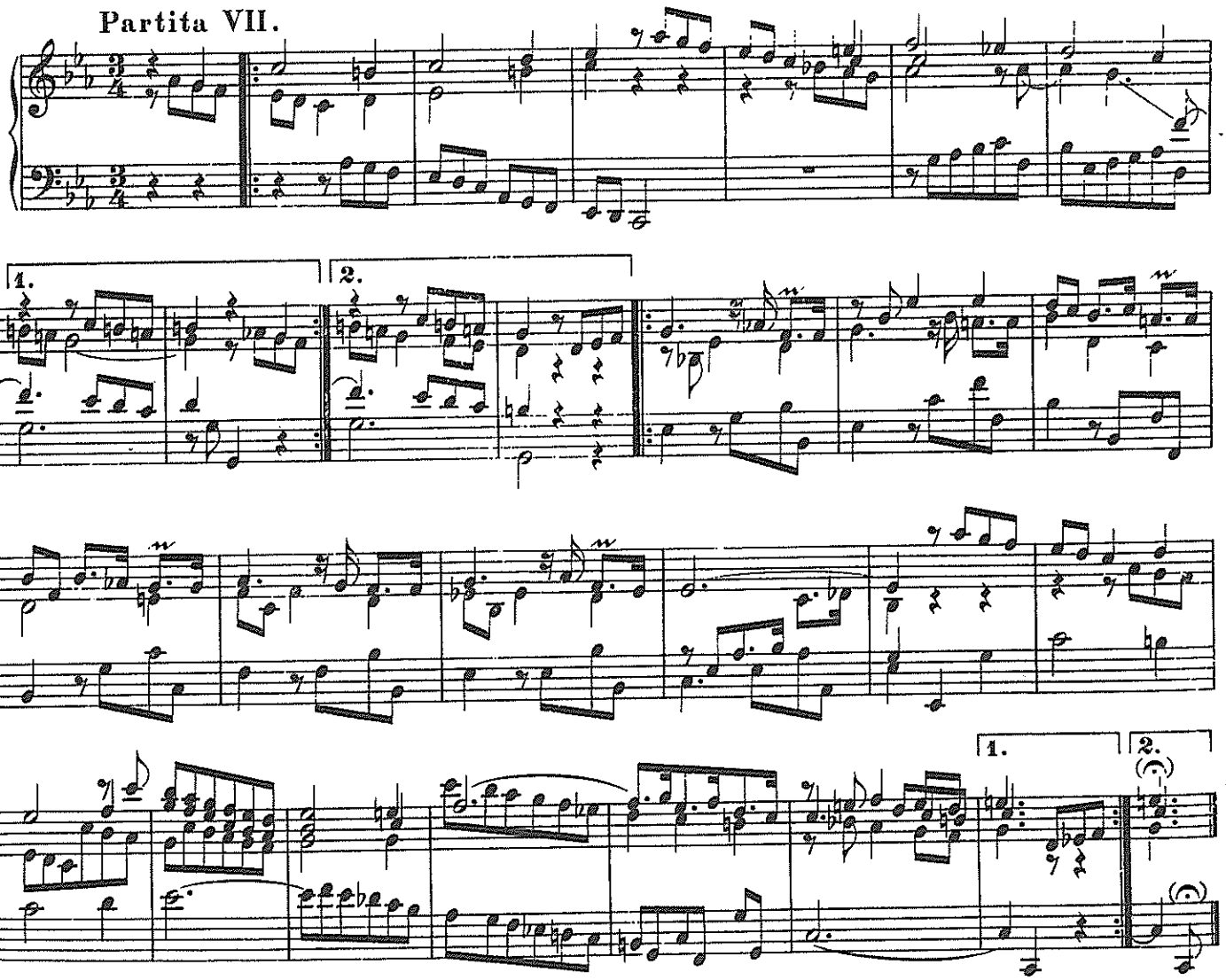
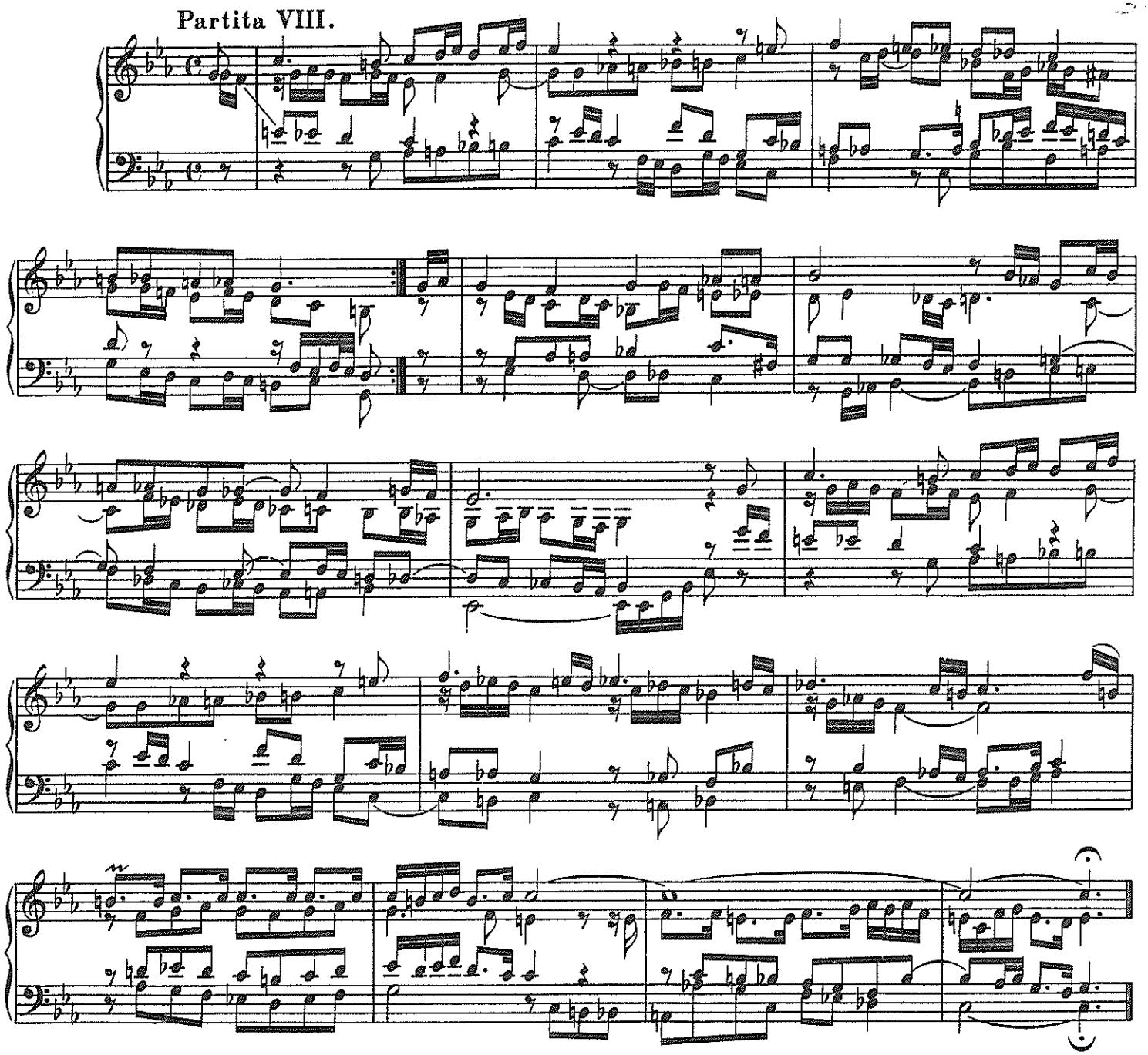




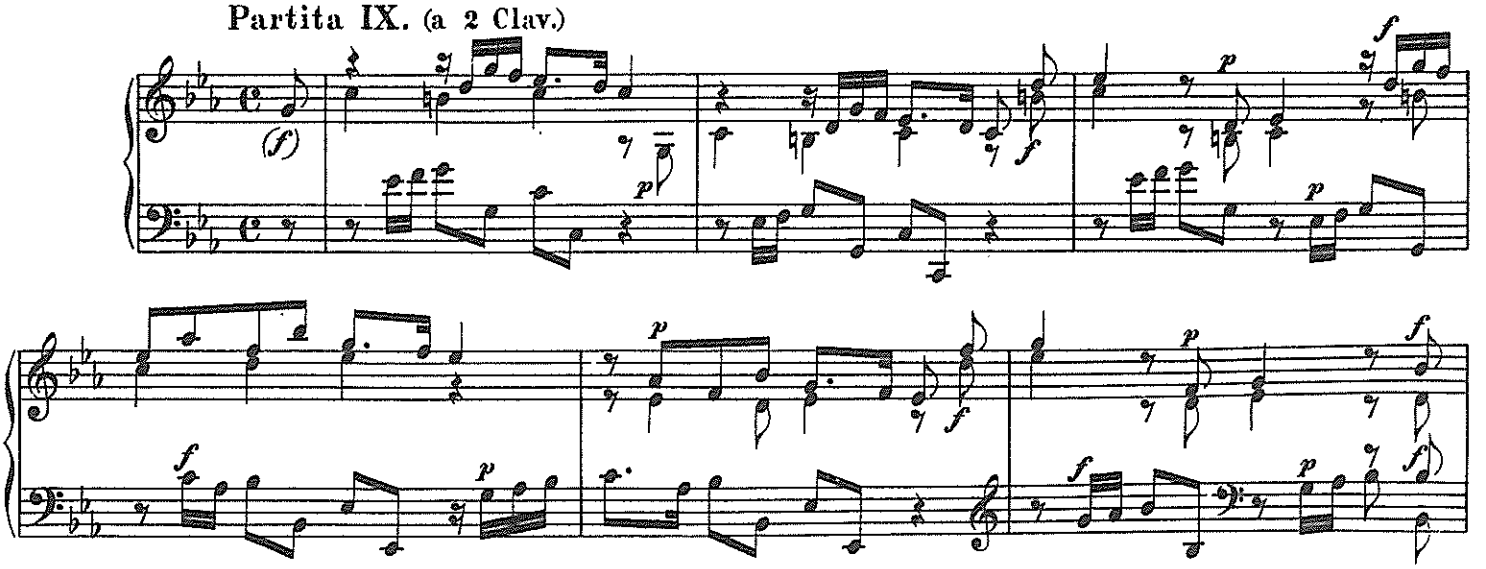
## Partita VII.

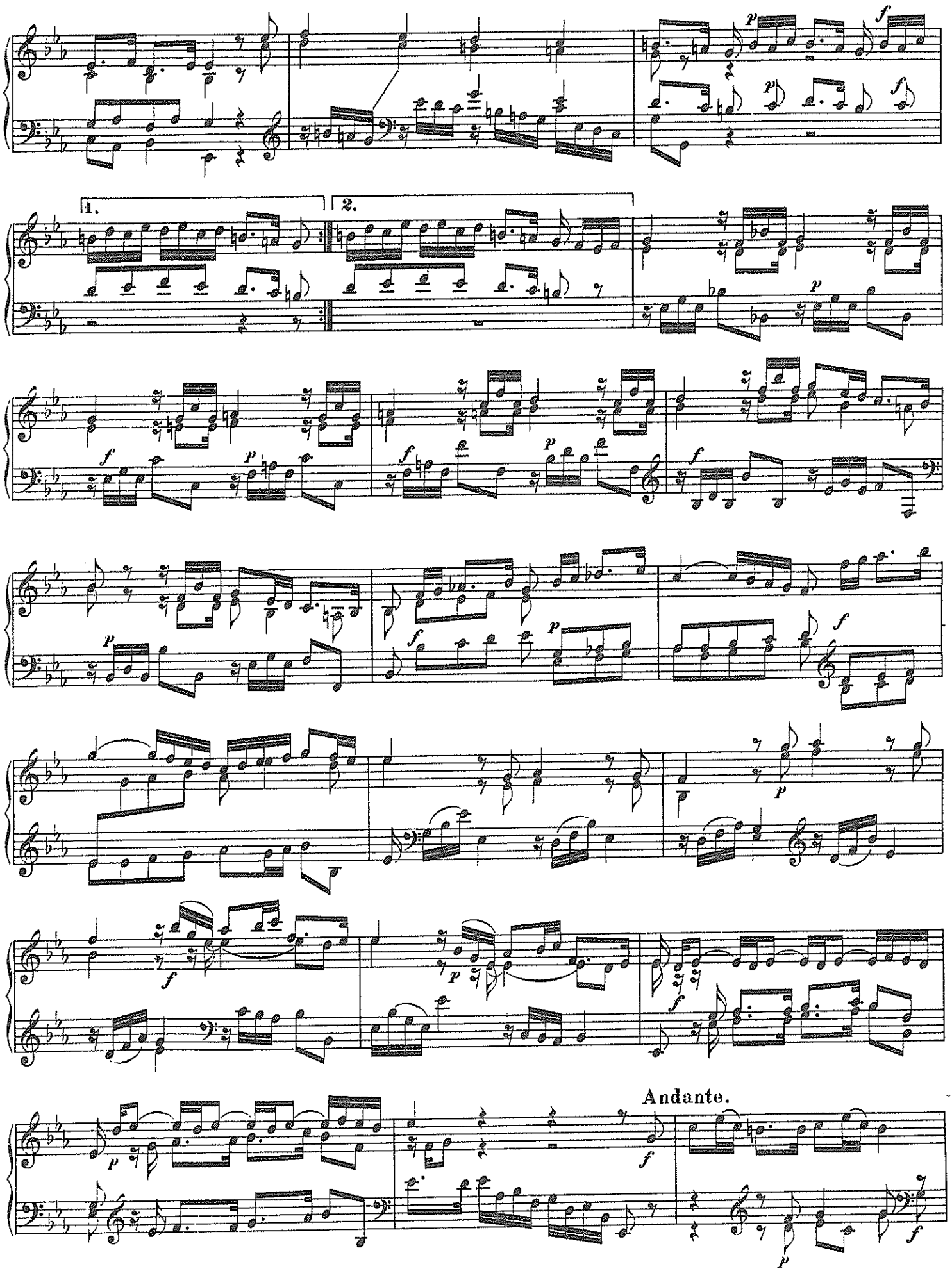


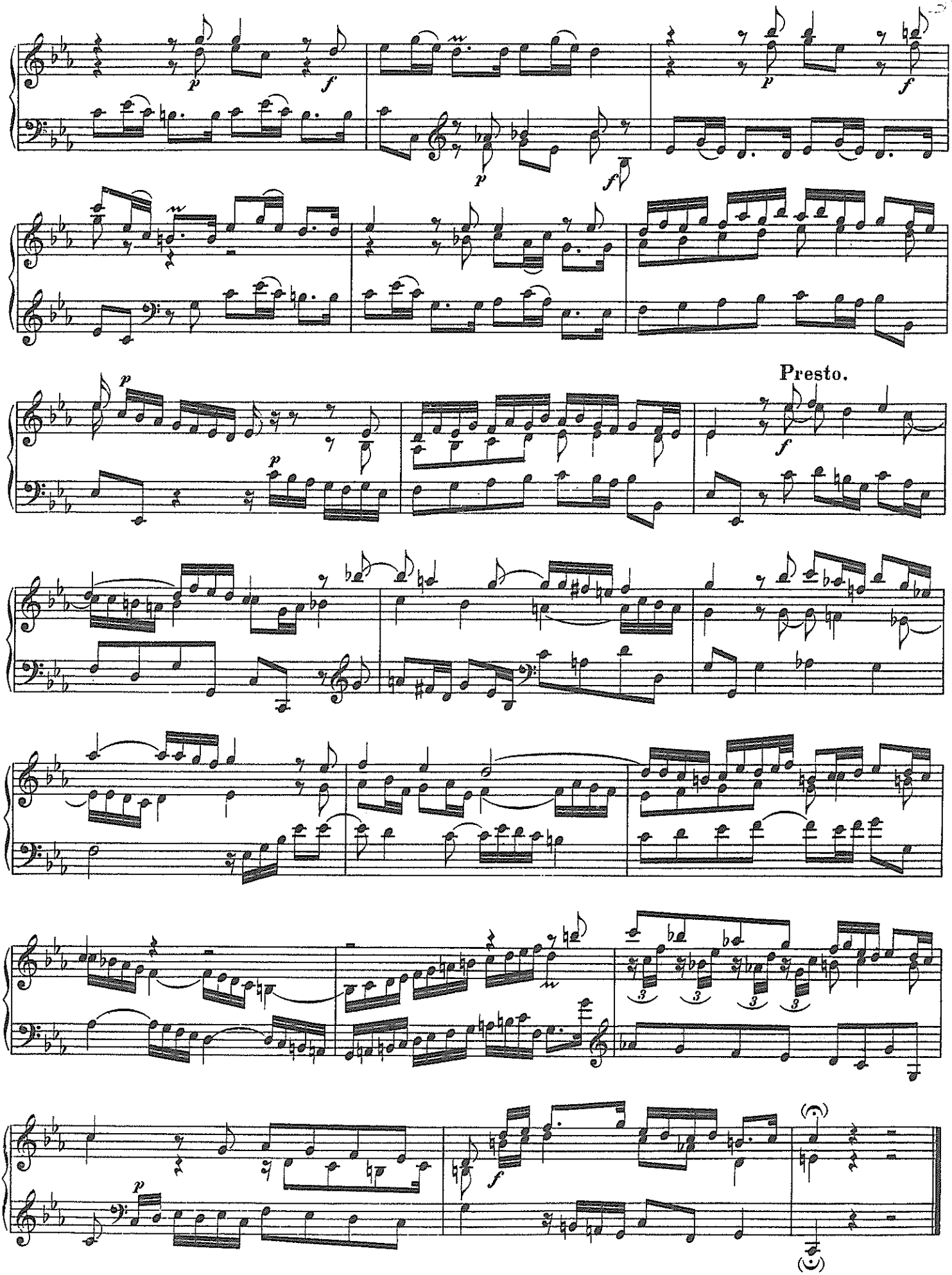
## Partita VIII.



## Partita IX. (a 2 Clav.)




1.
2.
Andante.

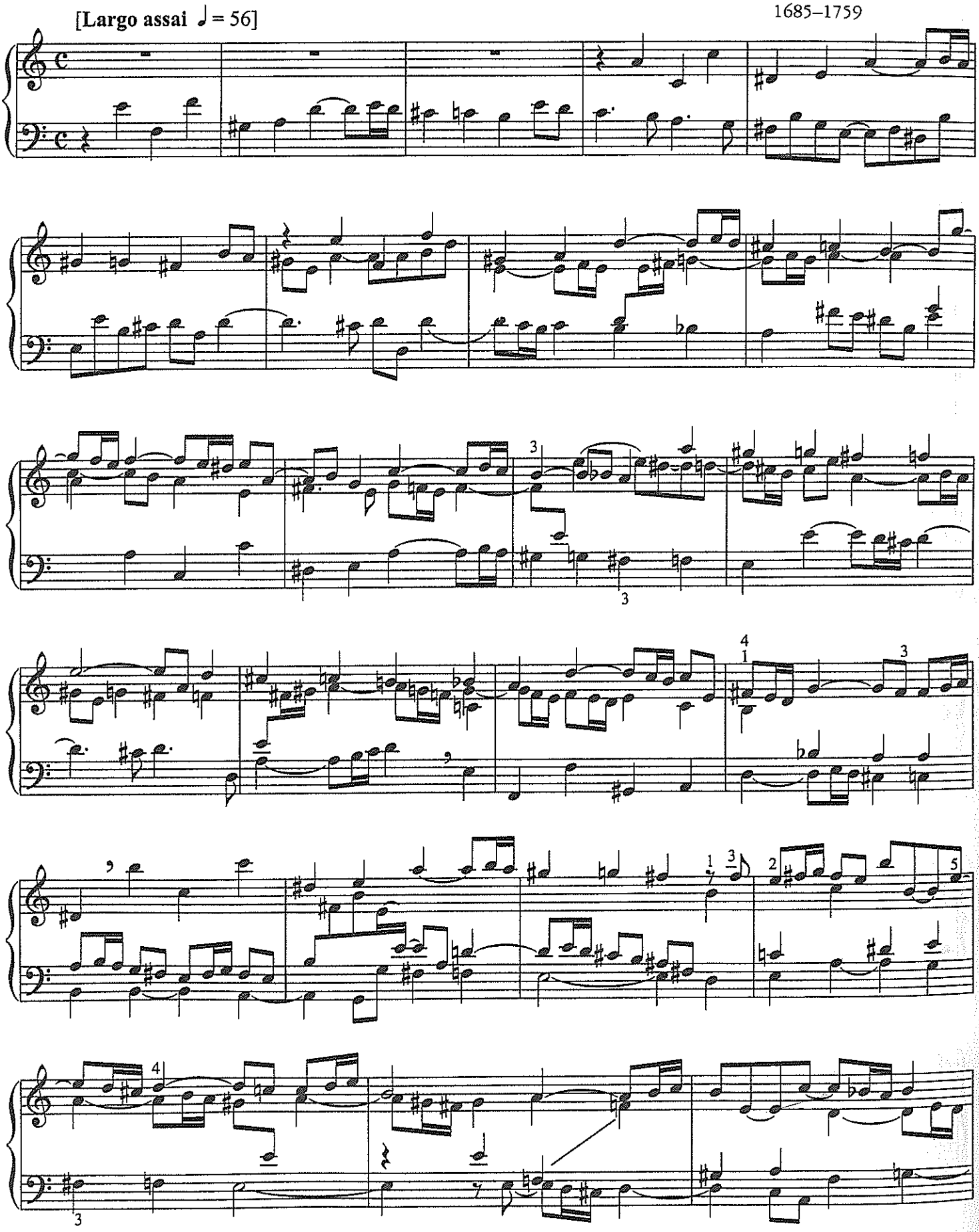

Presto.

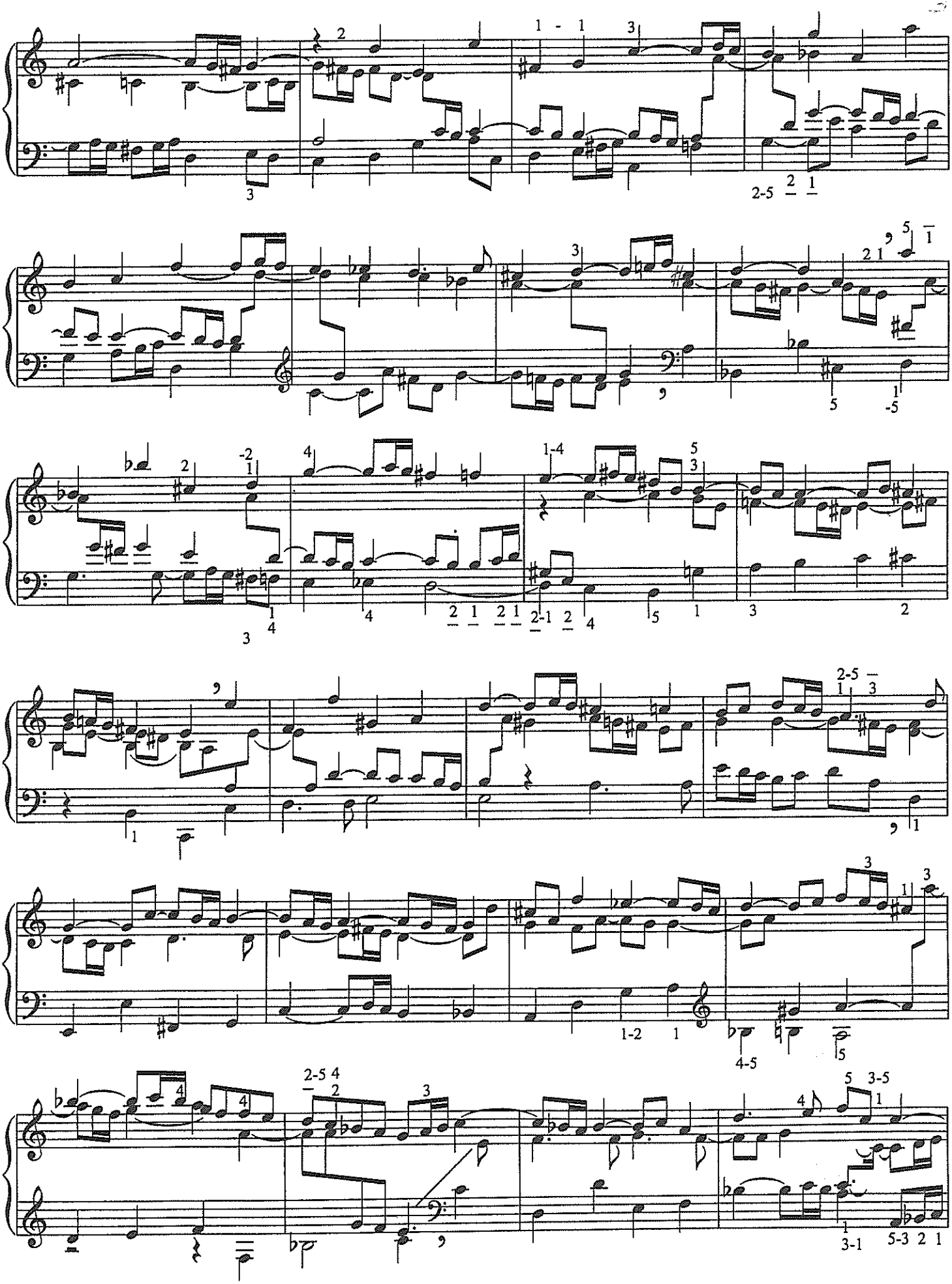
5.40

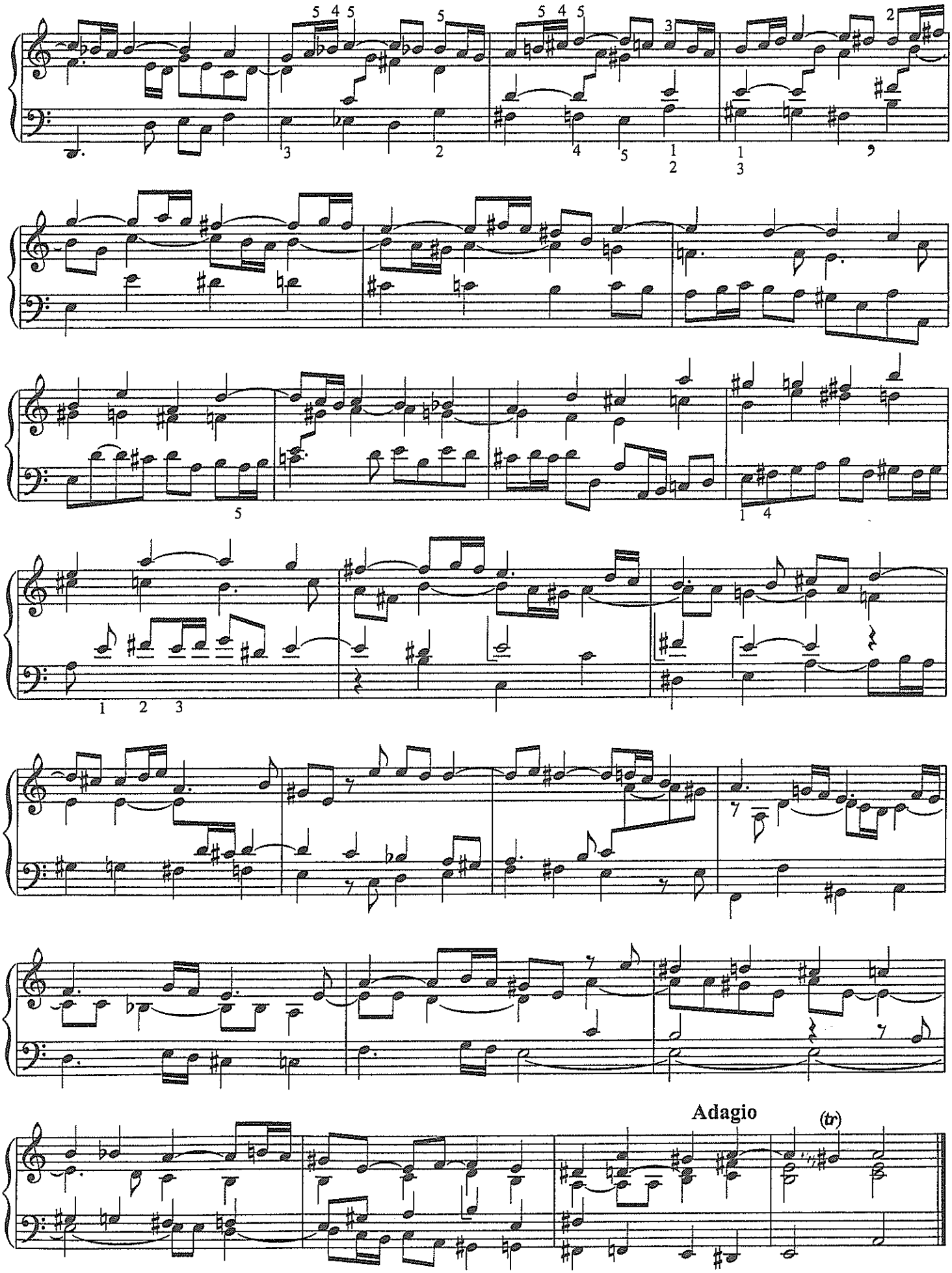
# VOLUNTARY

## FUGUE IN A MINOR, Op. 3a, No. 5

GEORGE FRIDERIC HANDEL
1685–1759





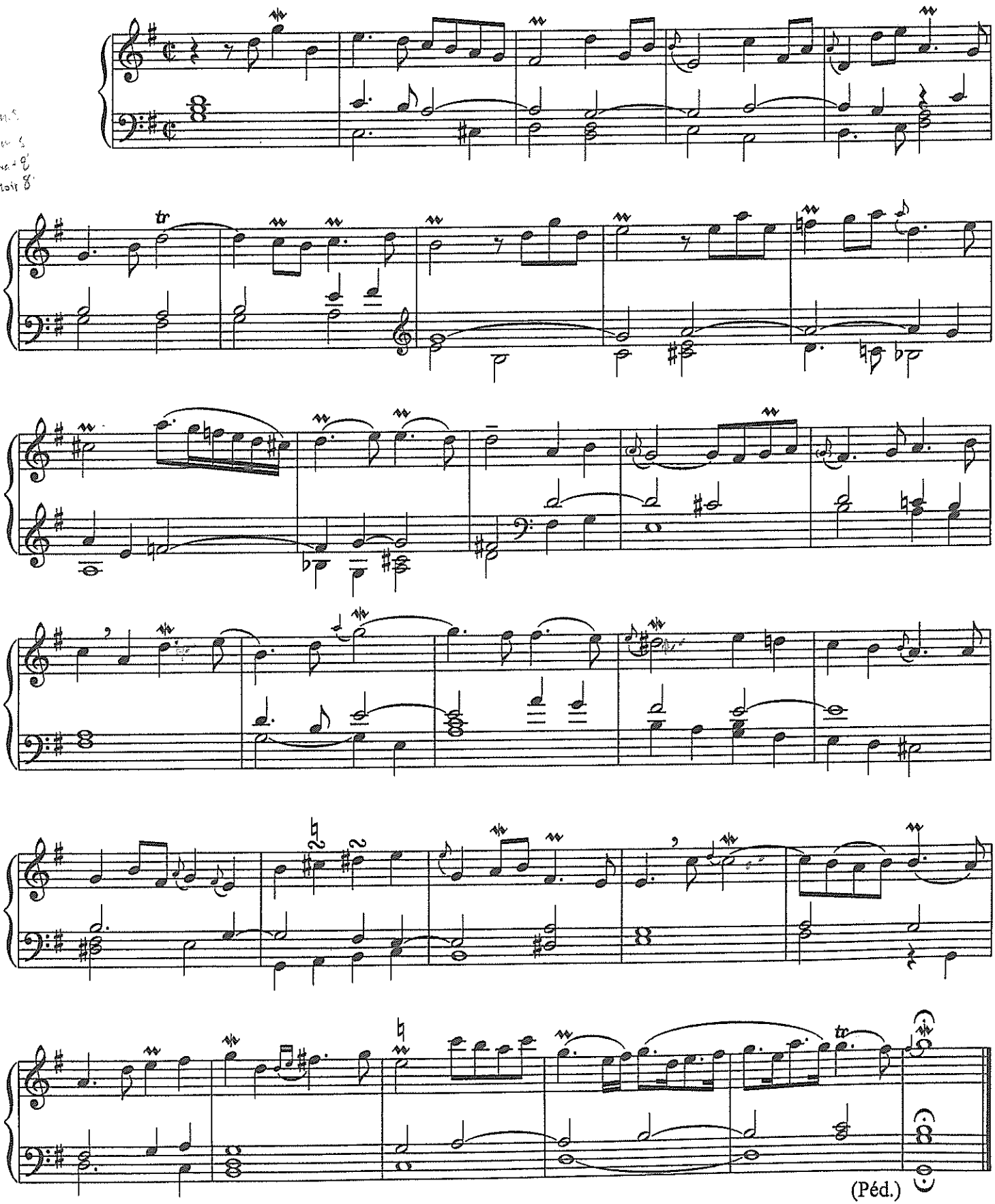

Adagio
(tr)

# RÉCIT TENDRE POUR LE NASARD

from *Messe du 8e ton,* 1703

Positif: 8' Bourdon, 4' Prestant or Montre, 2⅔' Nasard
Grand-Orgue: 8' Bourdon, 4' Montre

GASPARD CORRETTE
1671-1733



Great (II) 1-4, 6-8, solo 8', Swell 16, 8, 4 | shades open

solo Trompeta

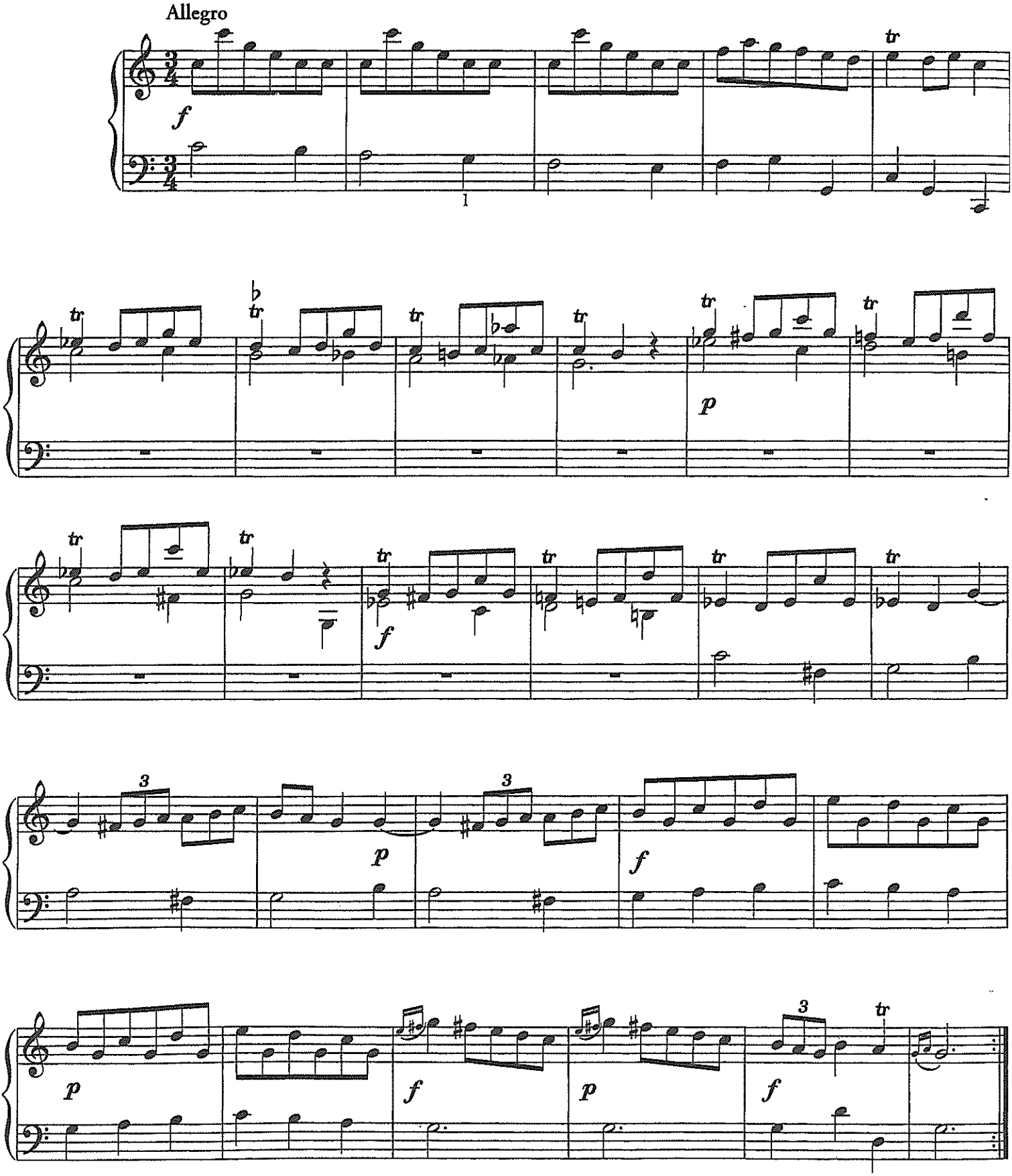
choir (I) Swell 16, 8, 4

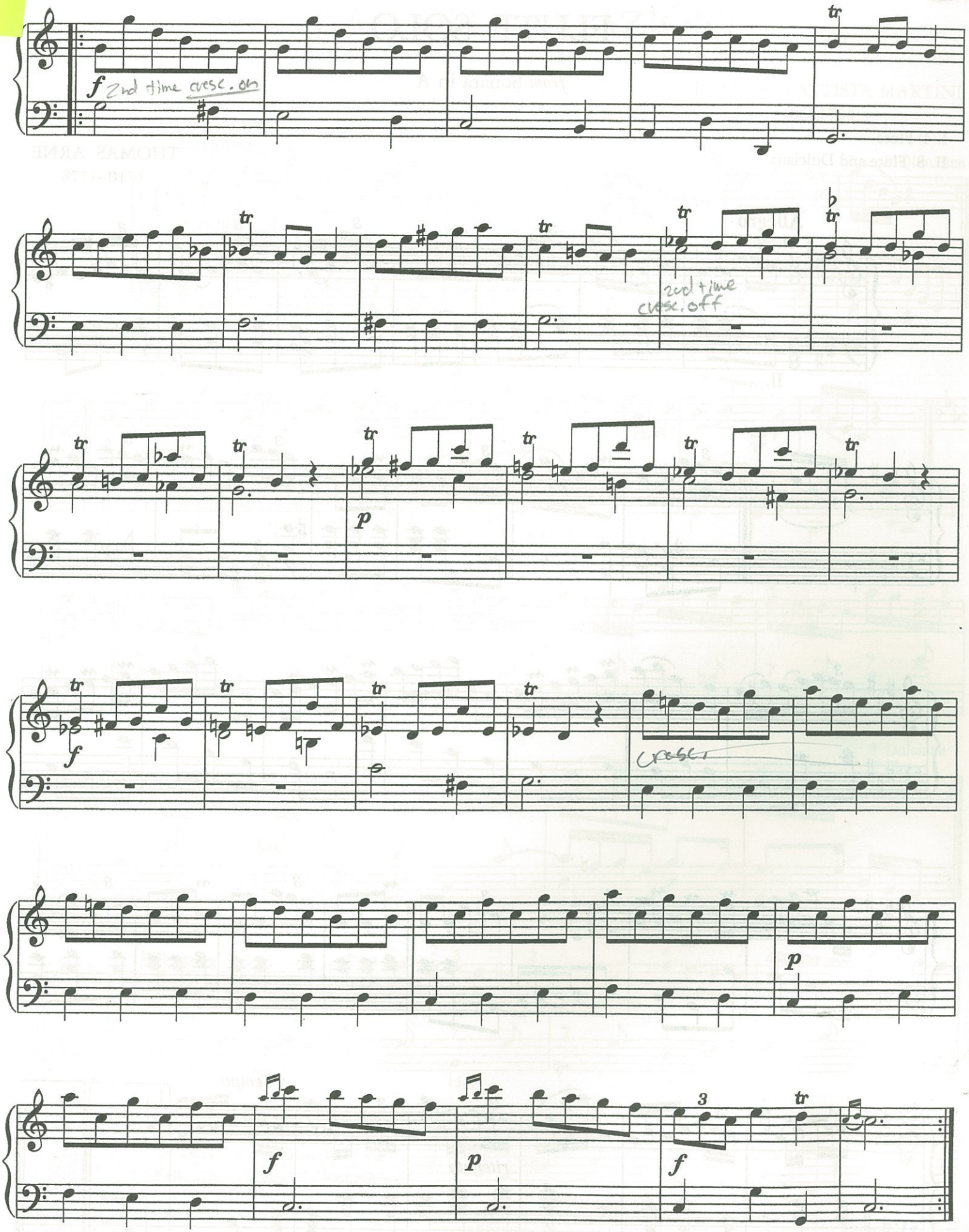
Swell 1, 3, 5-6, 8, Double oboe

foot on cresc.

# TOCCATA IN C

CARLOS SEIXAS
1704–1742



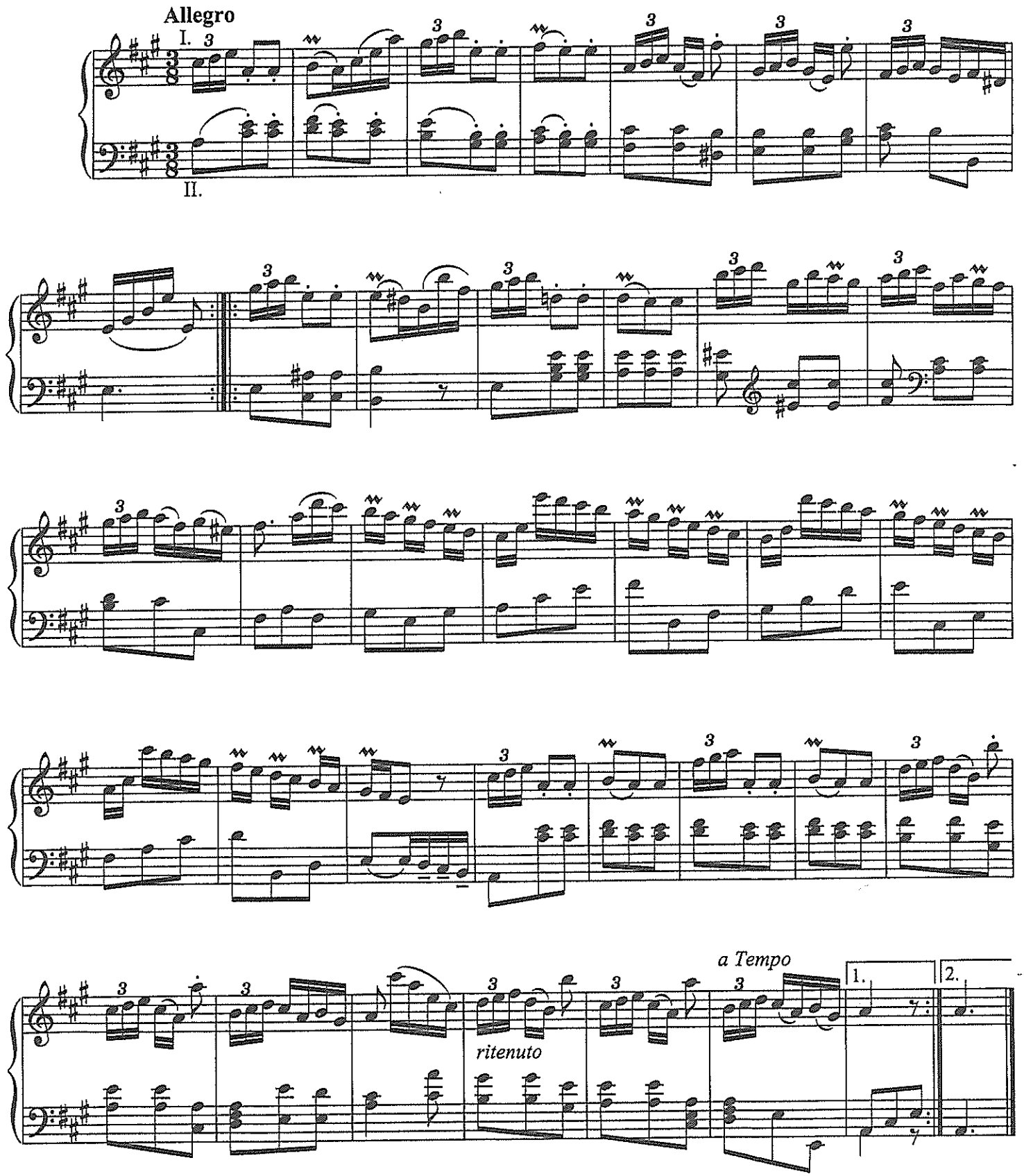

f 2nd time cresc. off
2nd time cresc. off
p
f
cresc.
p
f
p
f
3

# FLUTE SOLO

*from* Sonata in A

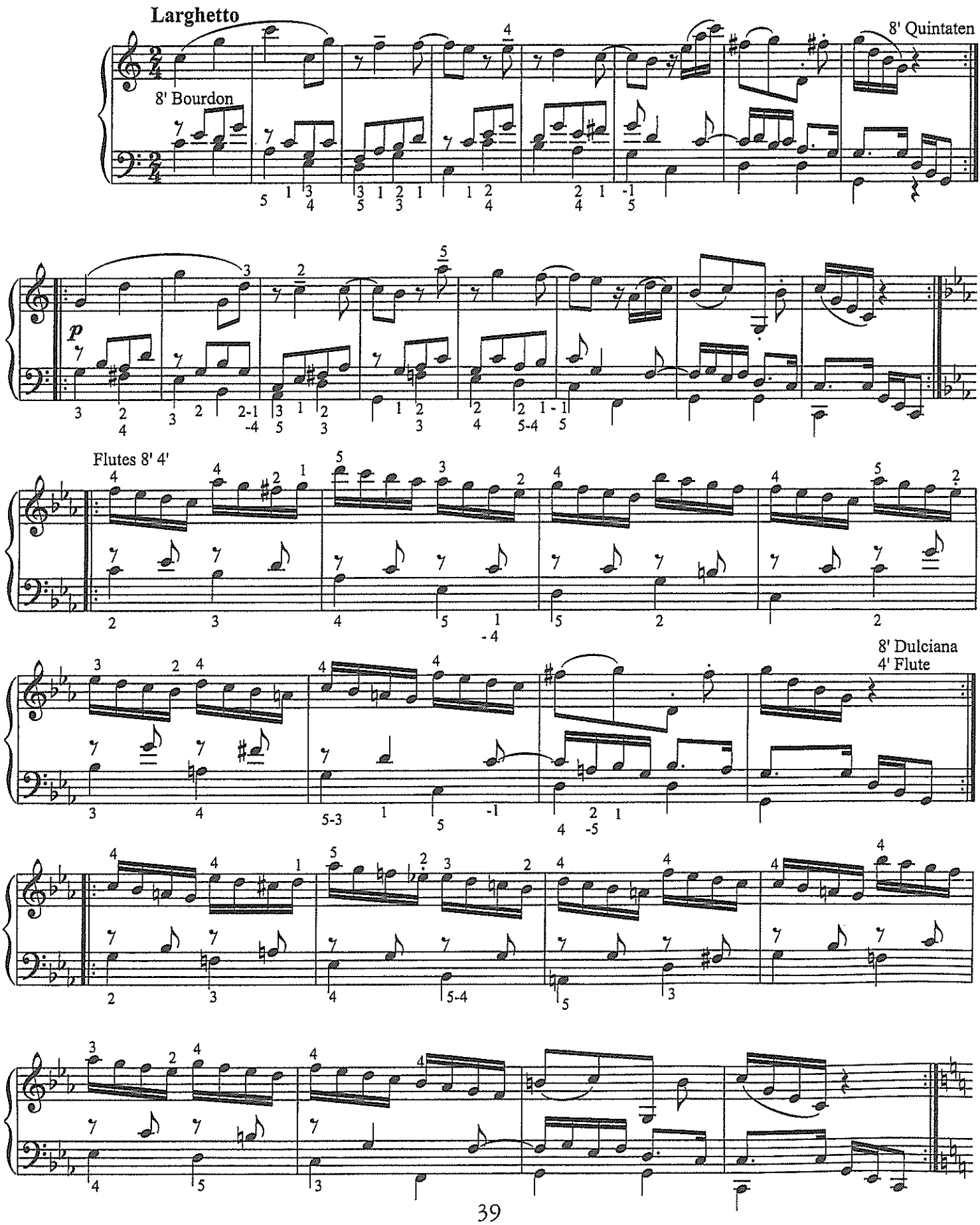
I. 4' Flute
II. 8' Flute and Dulciana

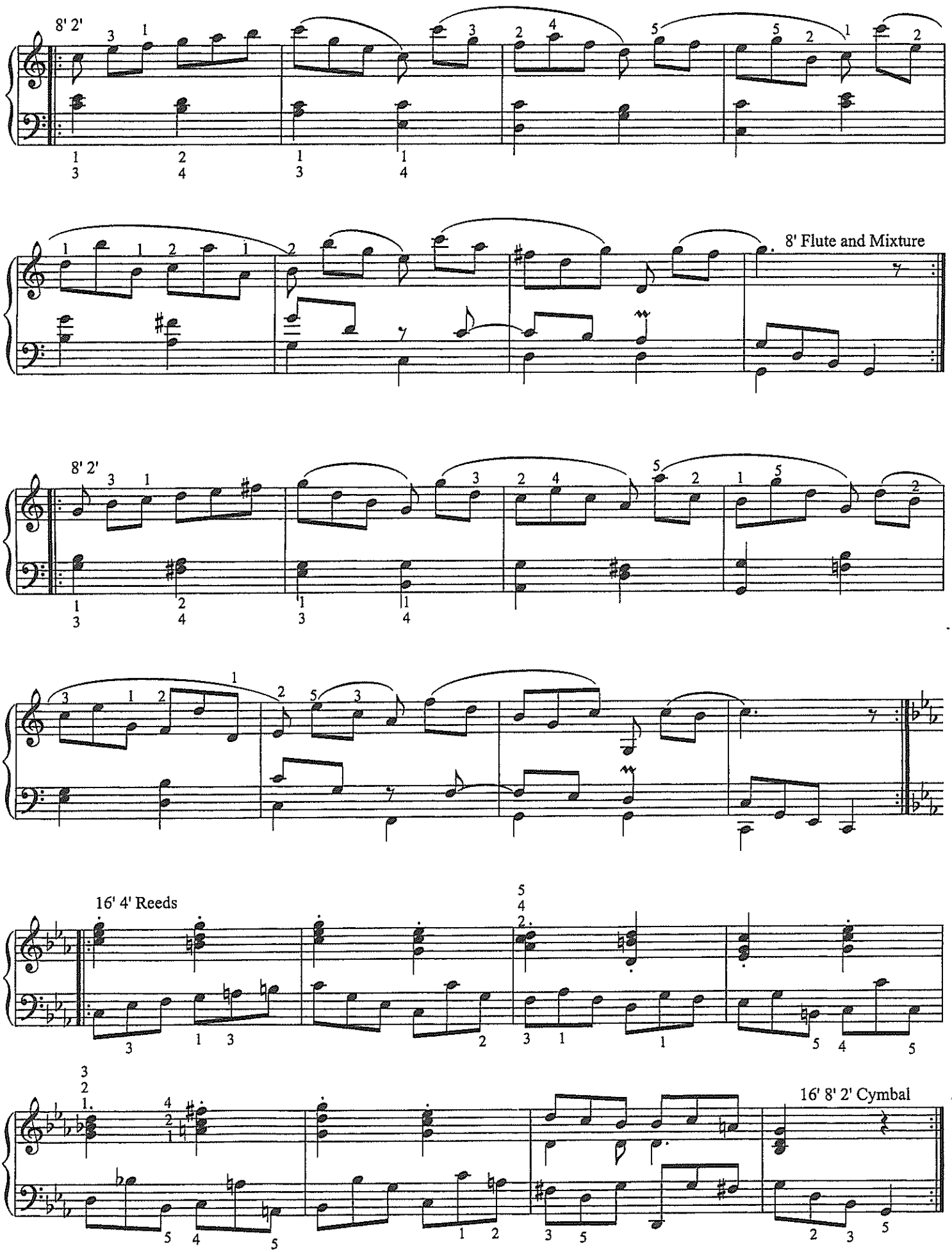
THOMAS ARNE
1710–1778

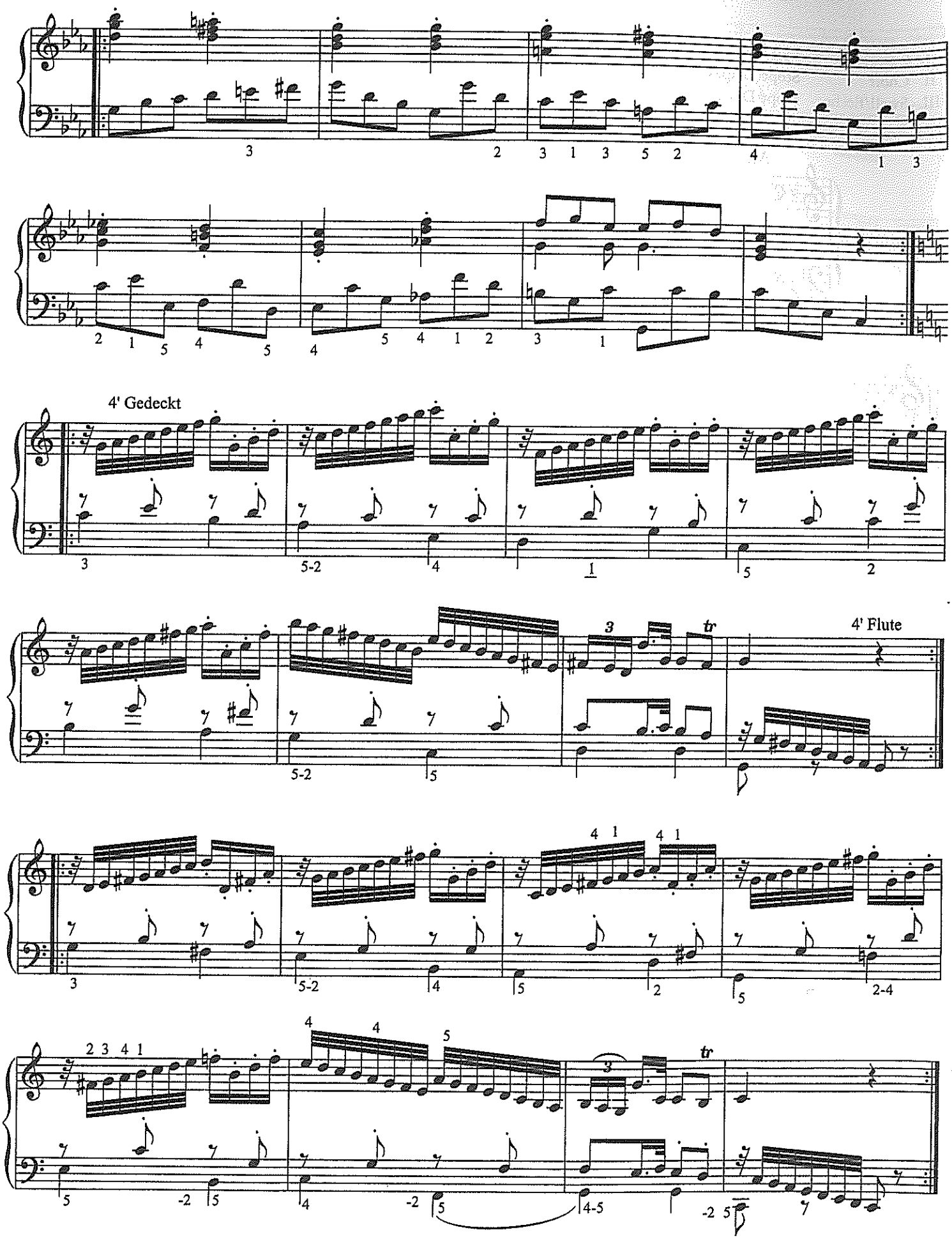


# ARIA CON VARIAZIÓNI

GIOVANNI BATTISTA MARTINI
1706–1784




8' 2'
8' Flute and Mixture
8' 2'
16' 4' Reeds
16' 8' 2' Cymbal

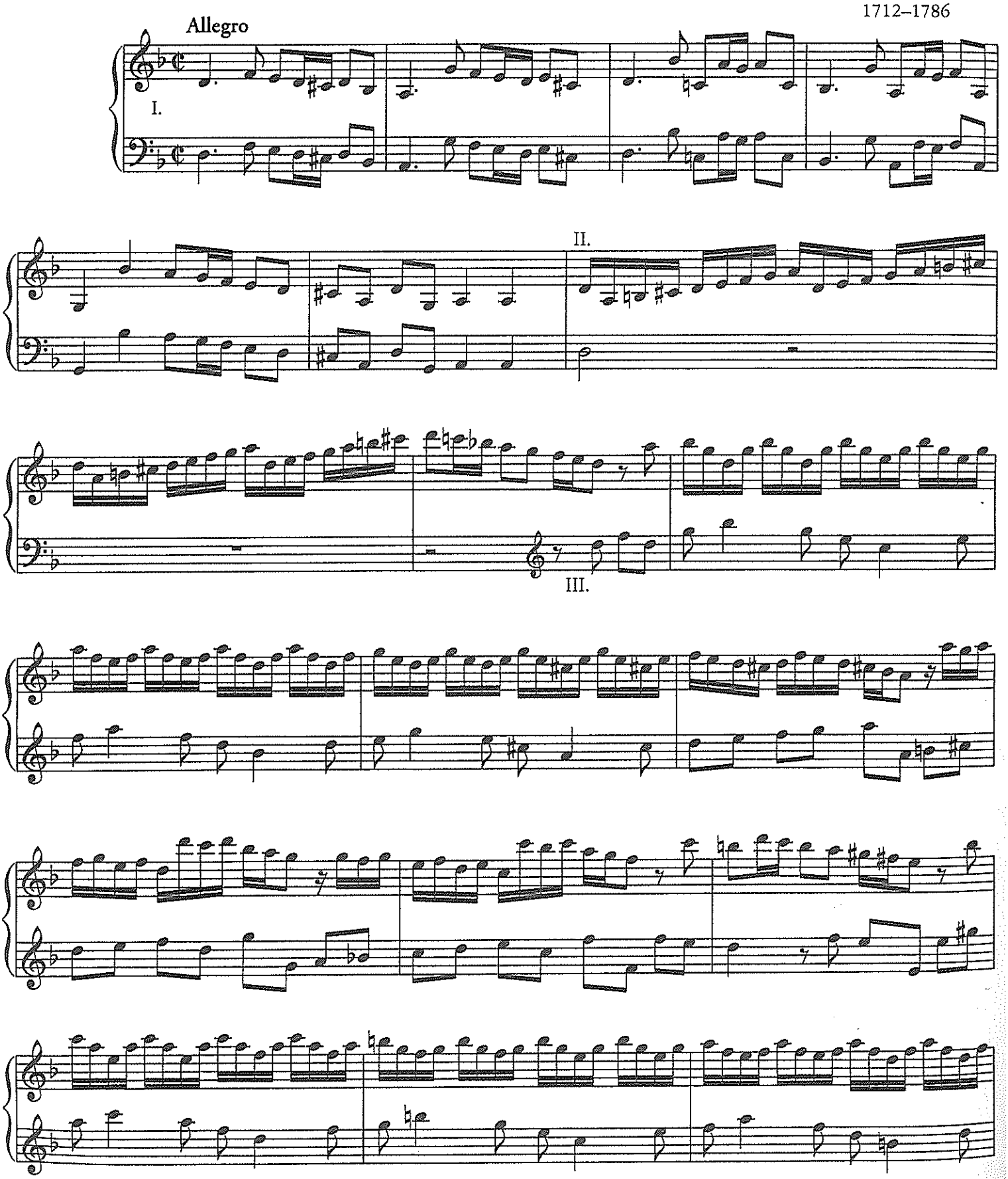

4' Gedeckt
4' Flute
tr

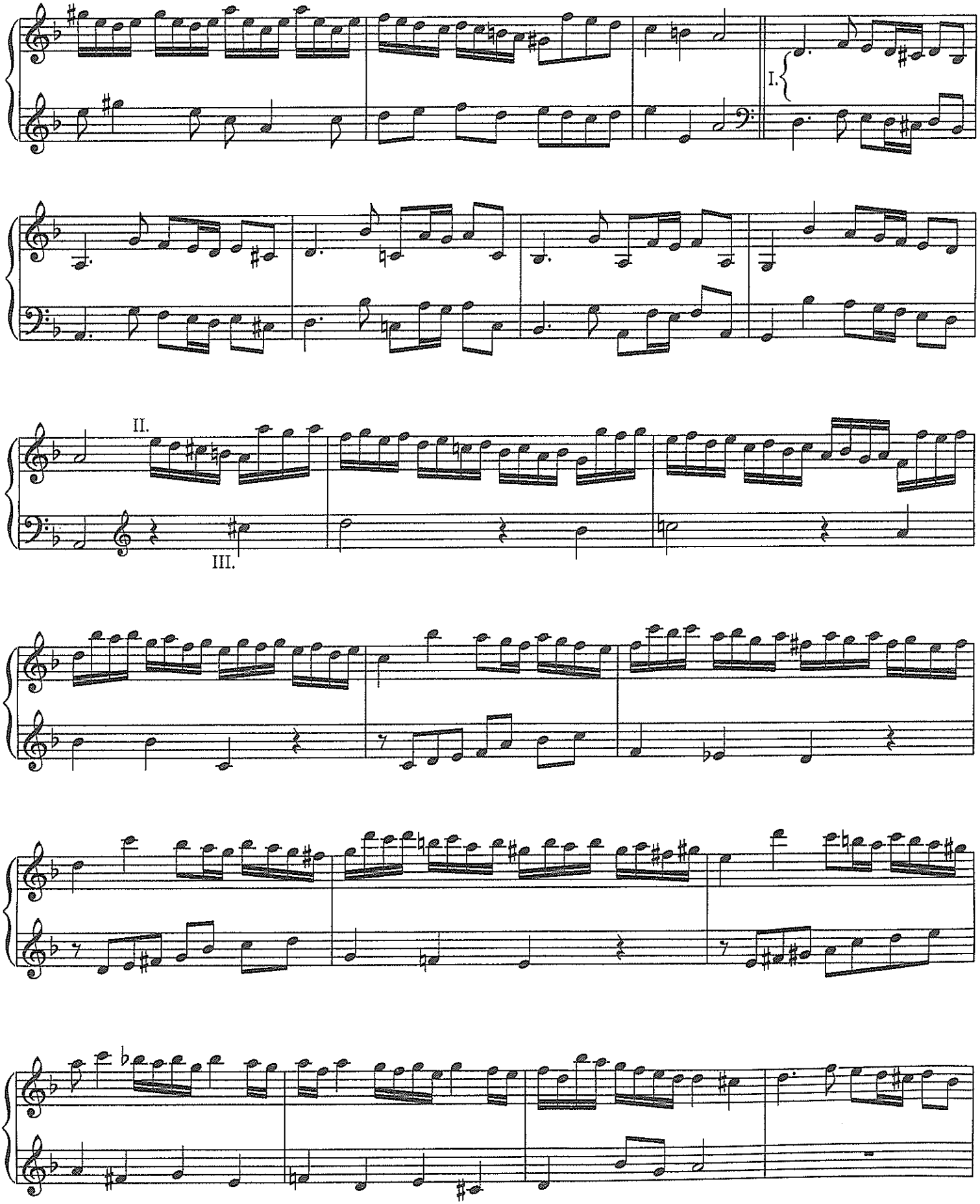
# VOLUNTARY IN D MINOR

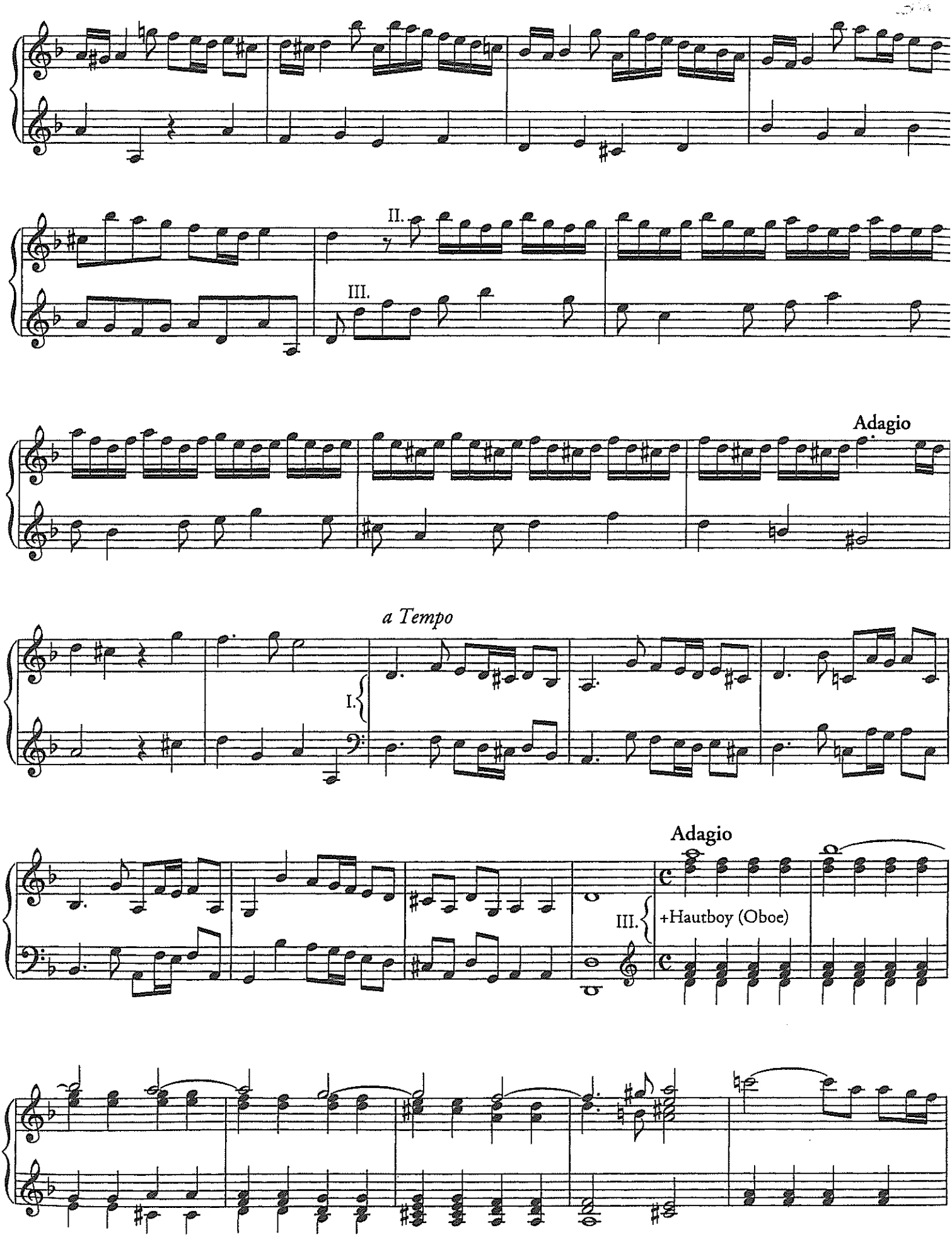
Op. 5, No. 8

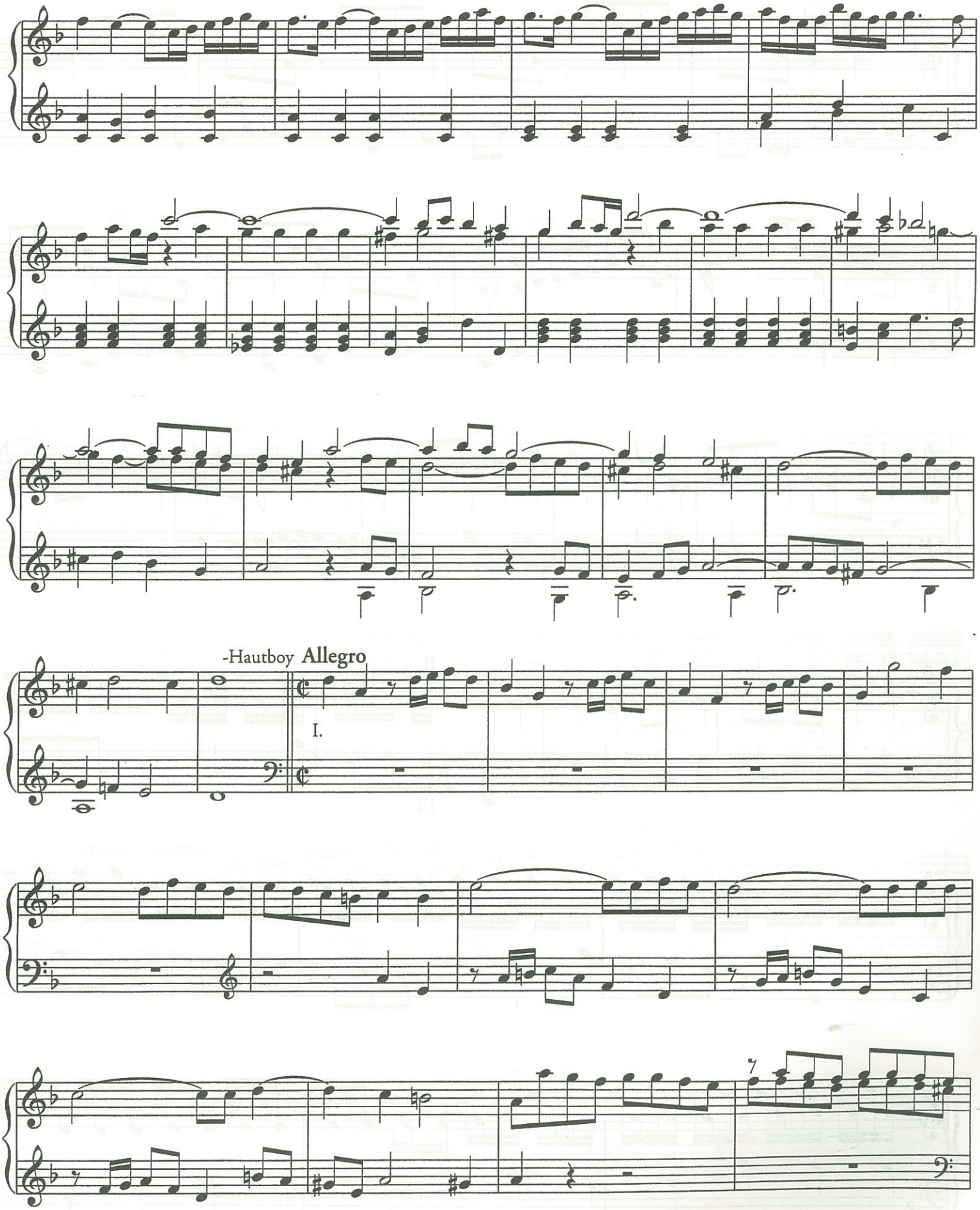
I. Great — Full Organ (Principals and Flutes 8', Principals 4', 2⅔', 2', Mixture
II. Choir — Stopt Diapason 8' and/or Flute 4'
III. Swell/Eccho — Stopt Diapason 8' and a mild Open Diapason 8'

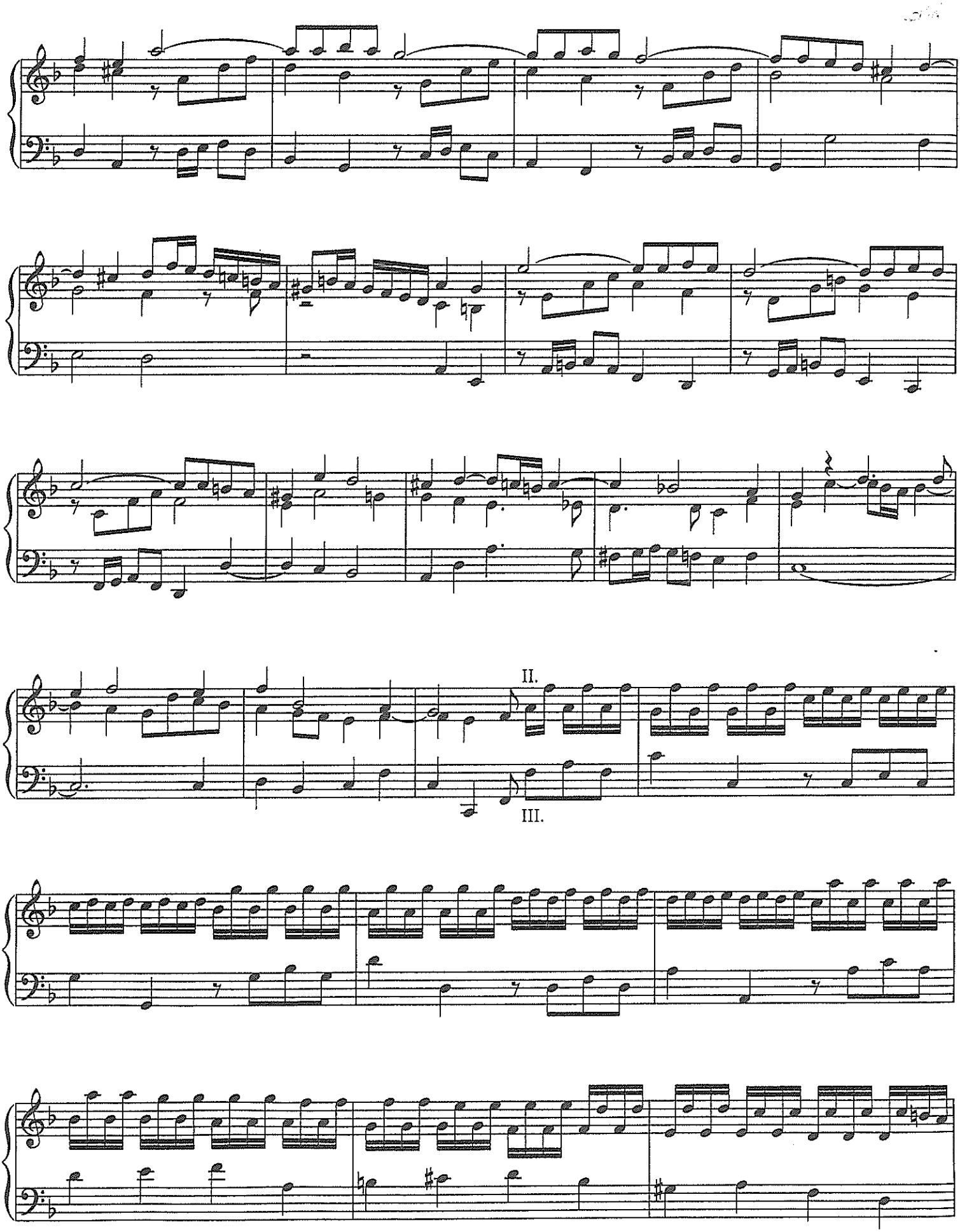
JOHN STANLEY
1712–1786

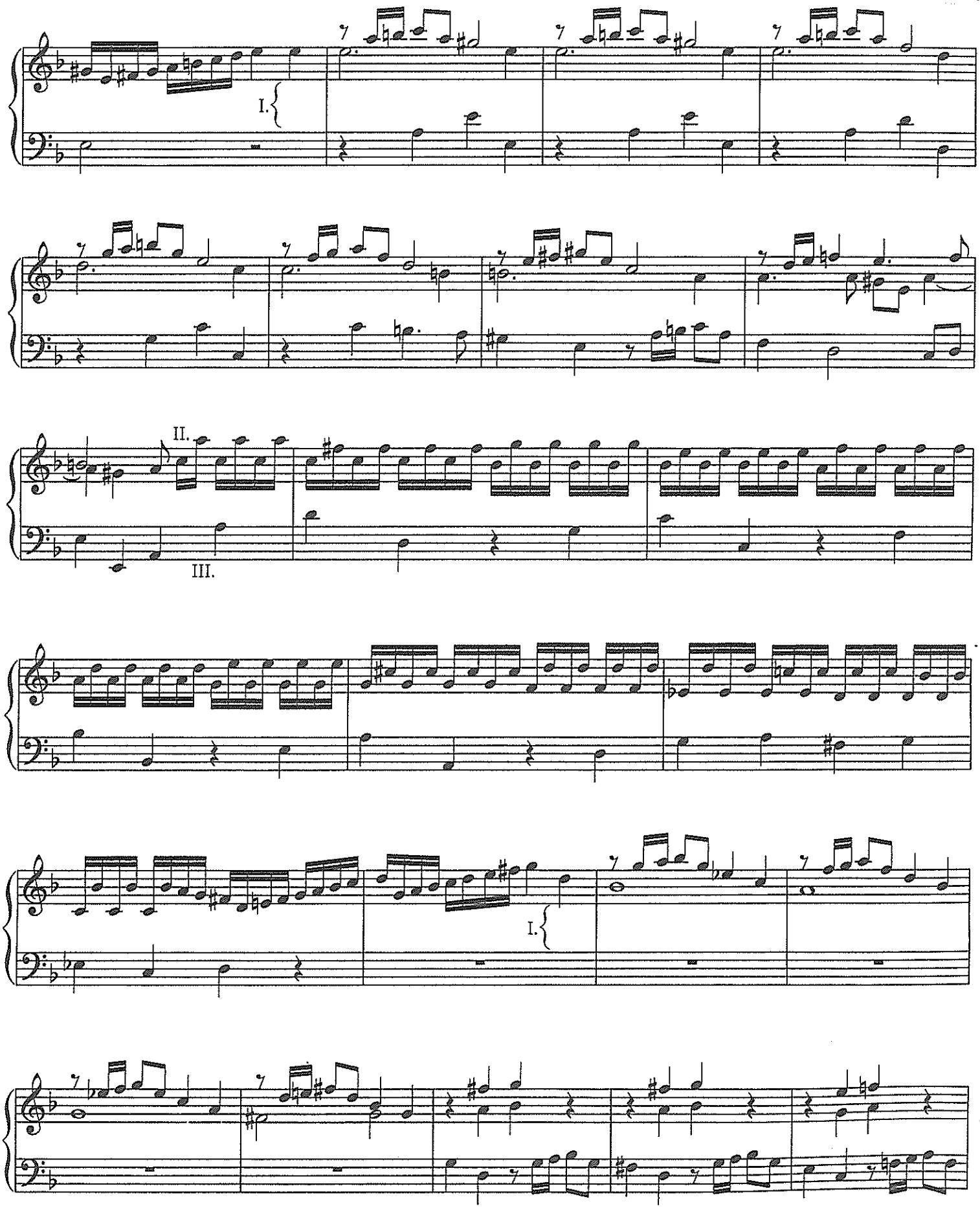


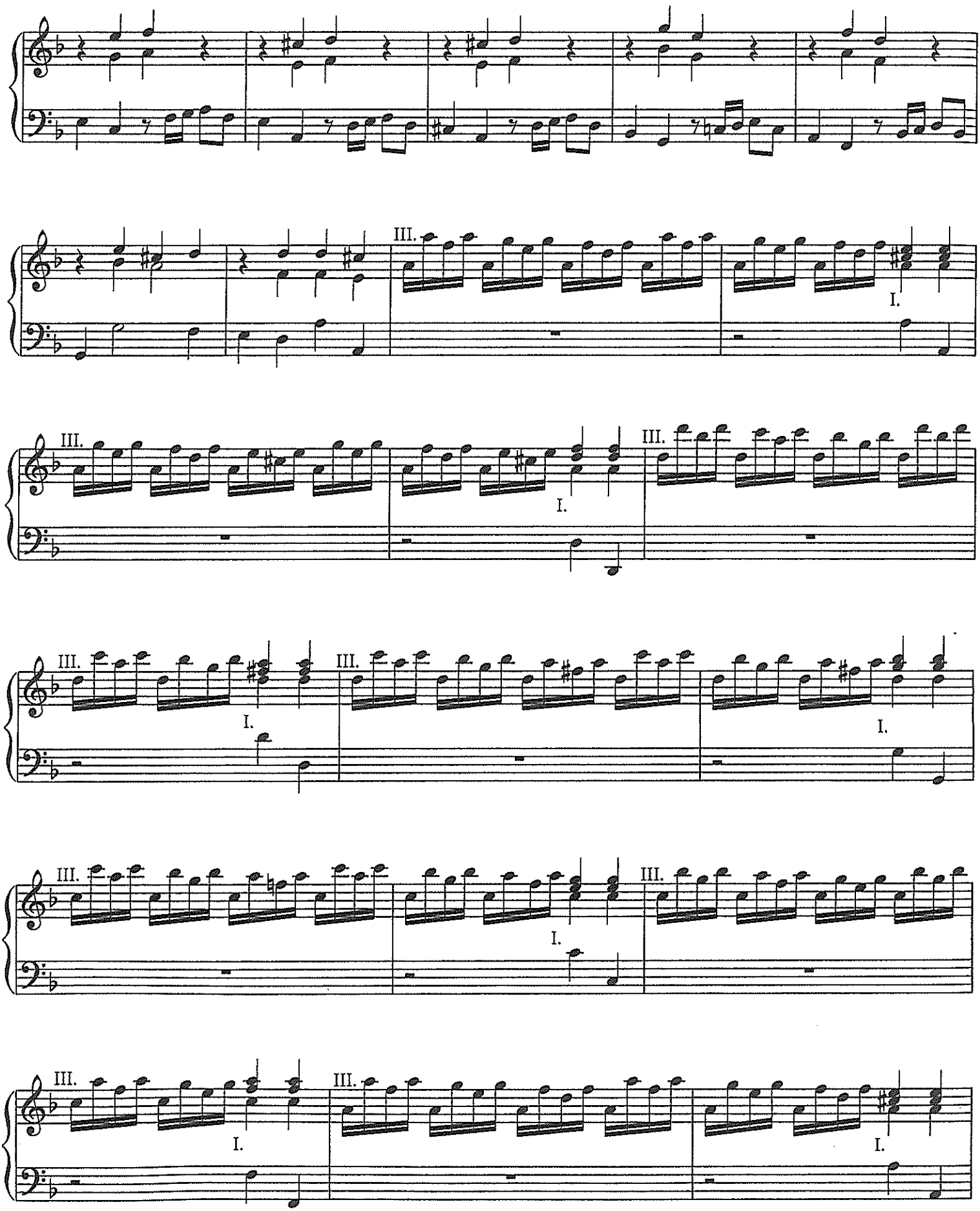

I.
II.
III.

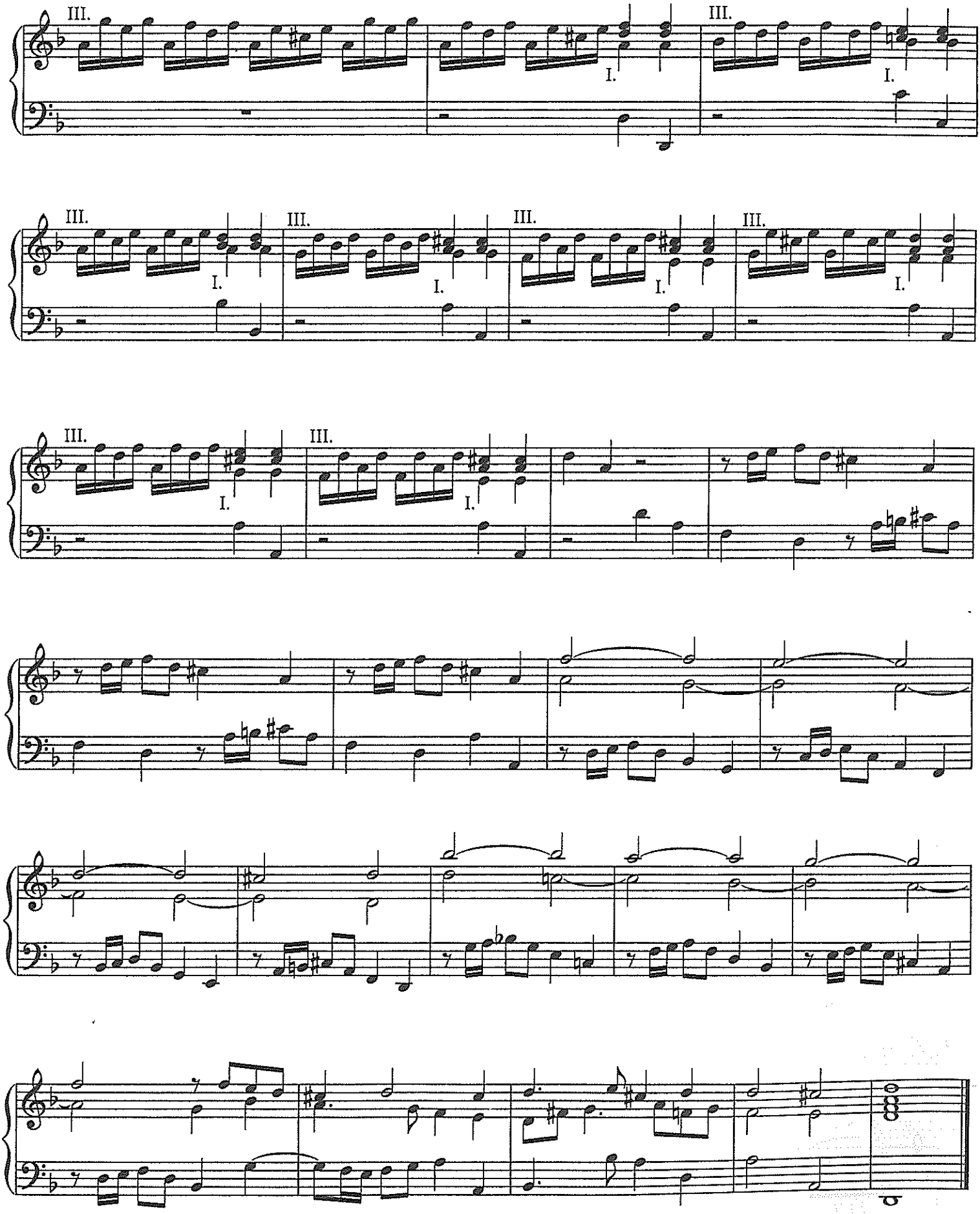

II.
III.
Adagio
a Tempo
I.
Adagio
III.
+Hautboy (Oboe)


-Hautboy Allegro
I.


II.
III.


I.
II.
III.
I.


III.
I.

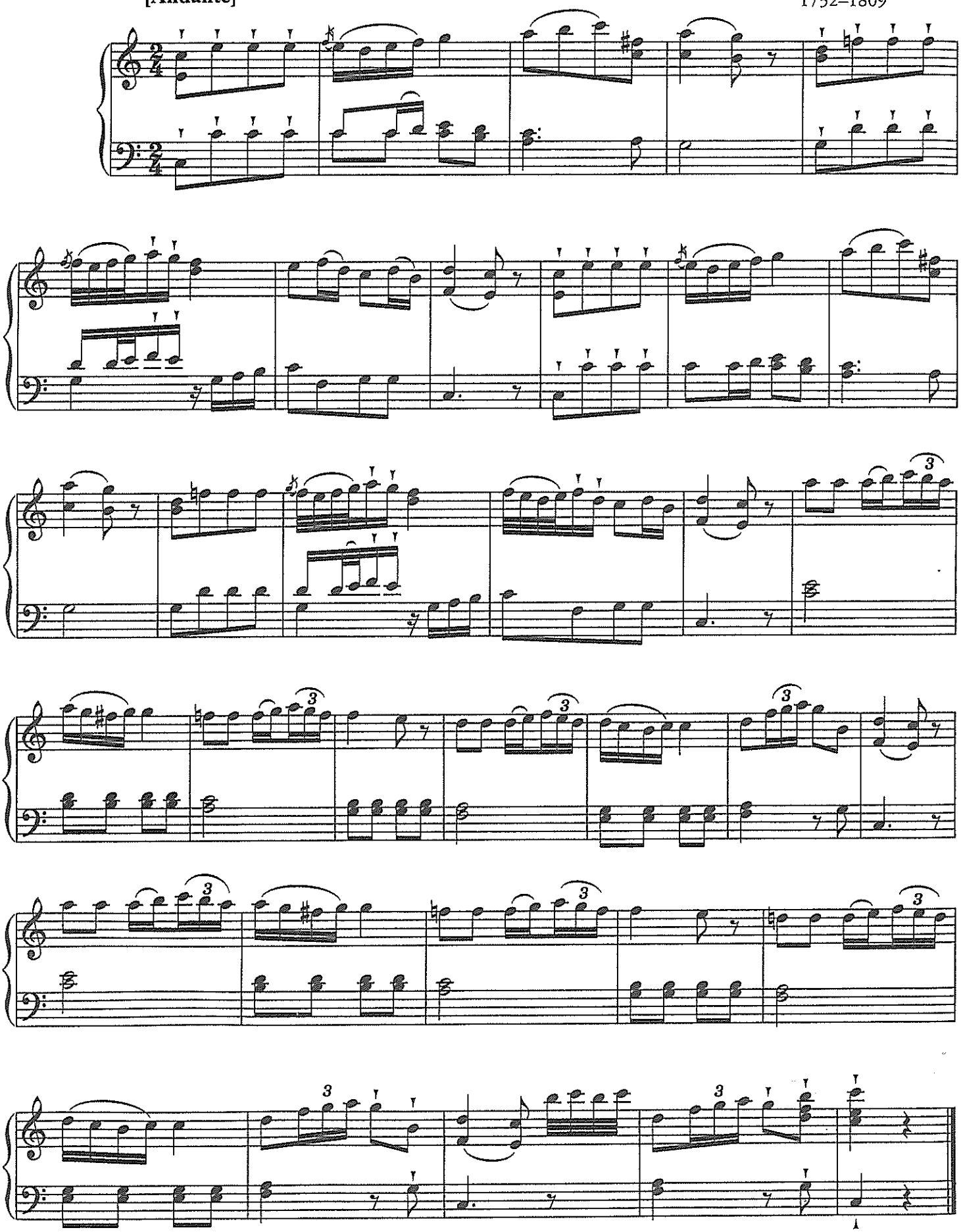

III.
I.
III.
I.
III.
I.
III.
I.
III.
I.
III.
I.
III.
I.

# FOUR PIECES FOR FLUTE CLOCKS

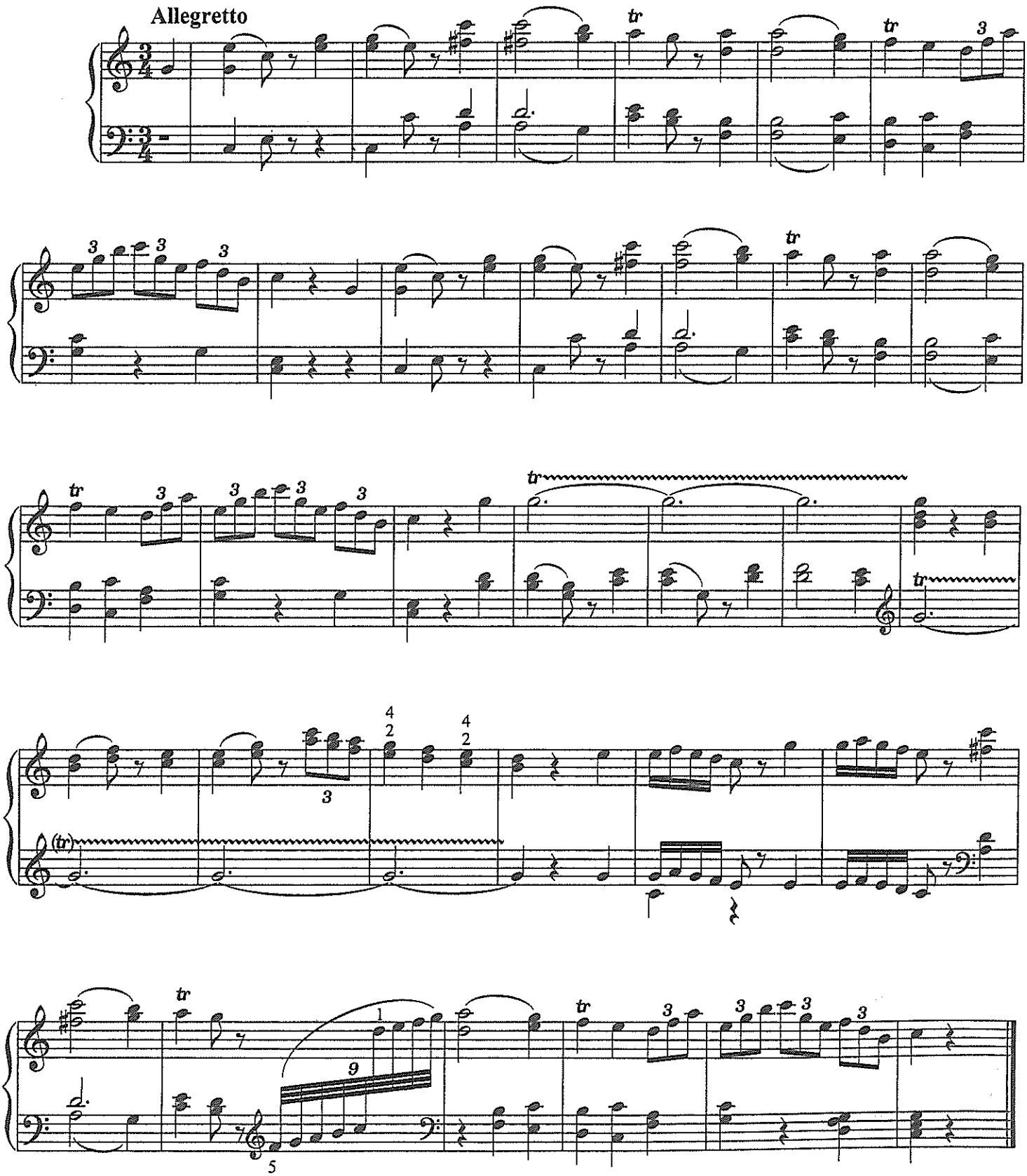
## ANDANTE

FRANZ JOSEPH HAYDN
1732–1809

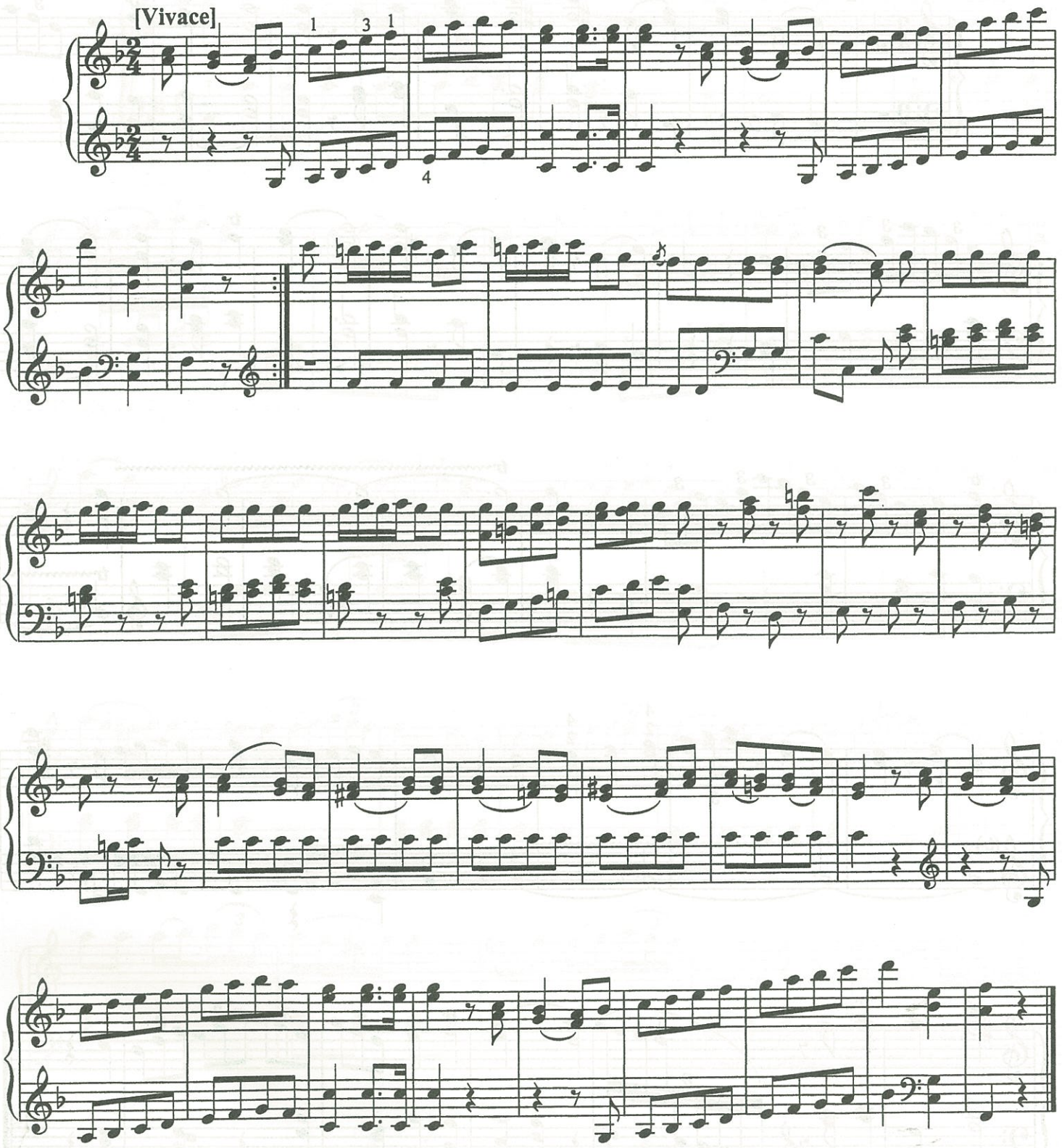
**[Andante]**



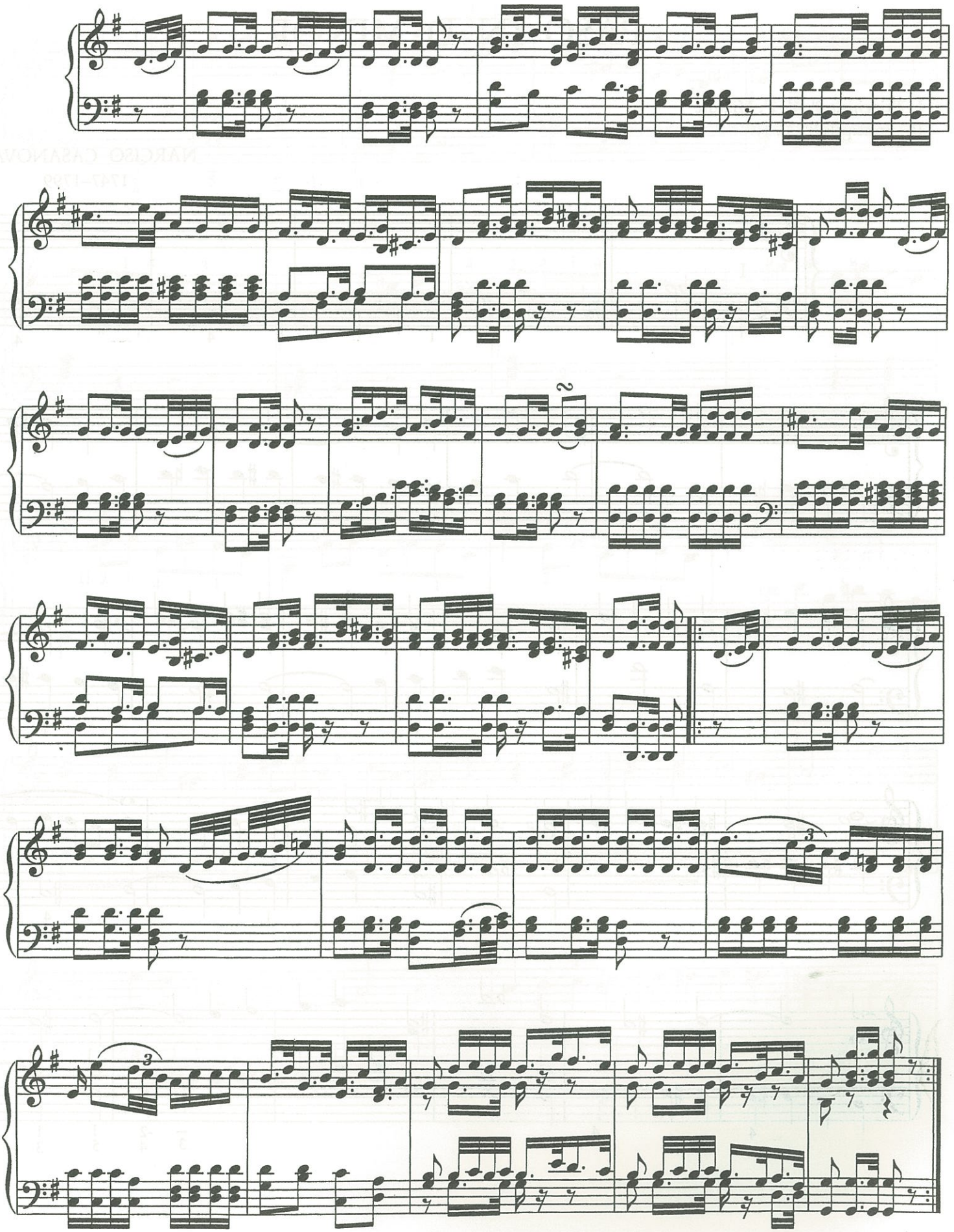
# MENUETT



# "DER KAFFEEKLATSCH"



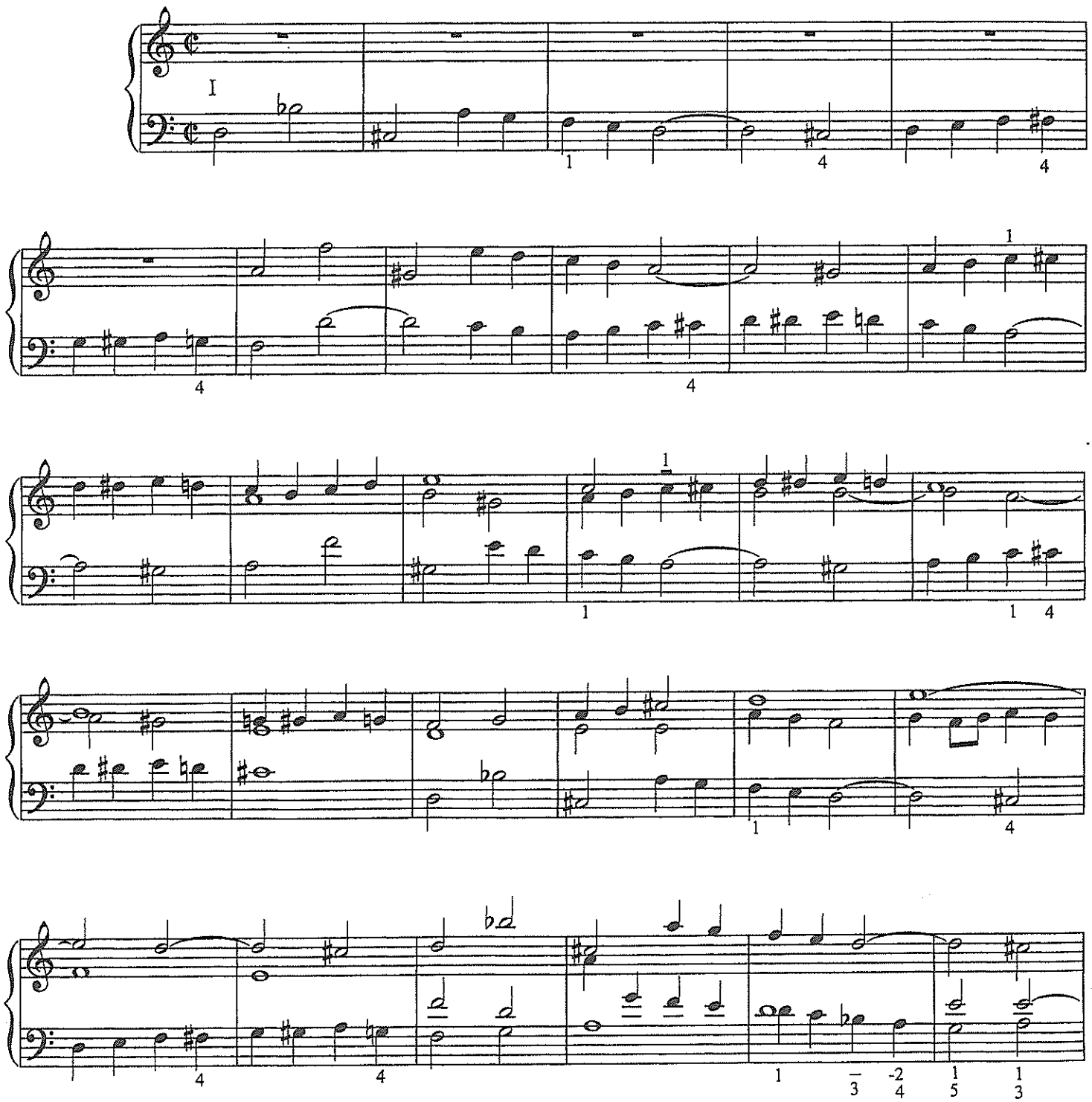
# MARCHE

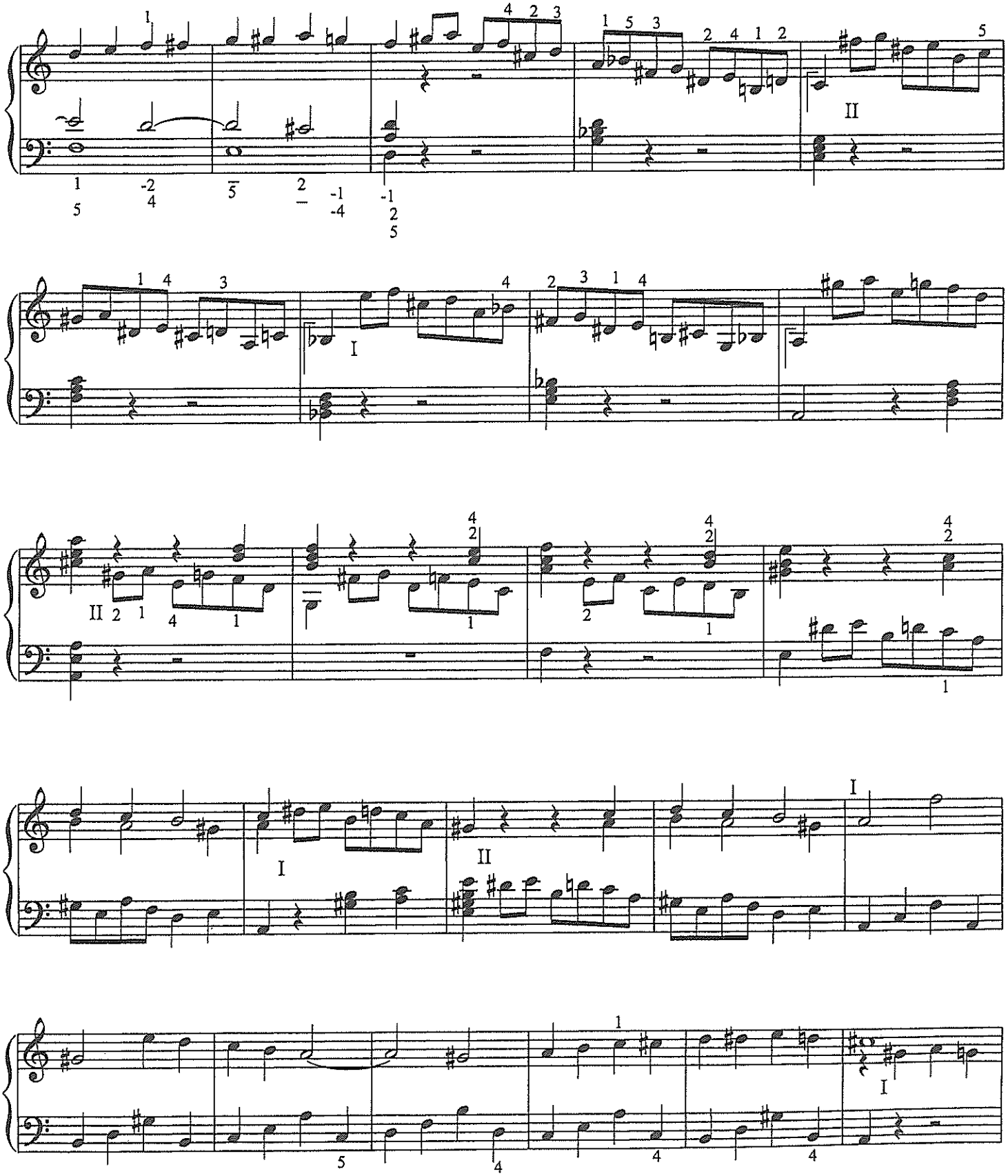


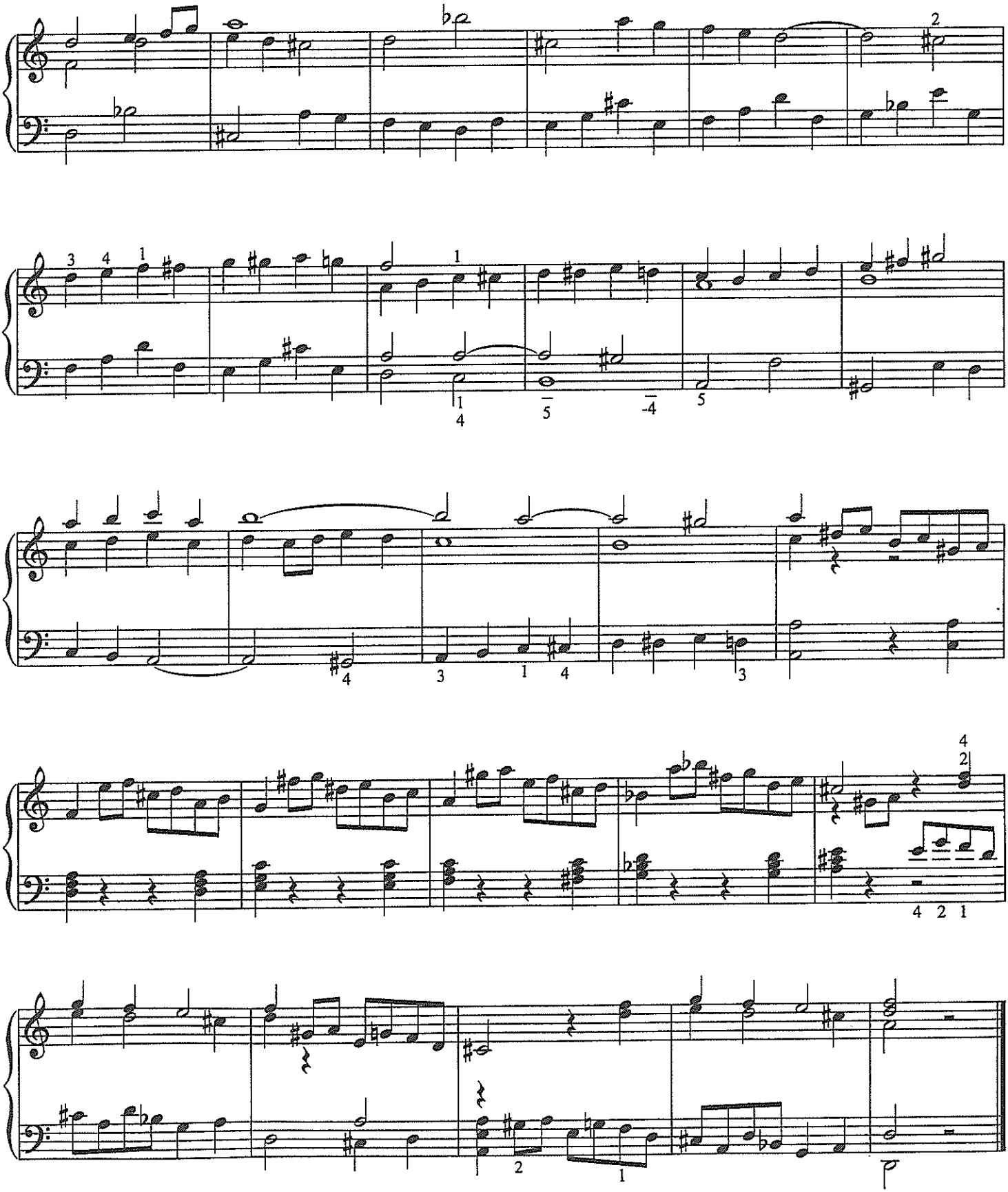
# PASO IN D MINOR

I. Principals 8', 4', 2', Mixture
II. Principals 8', 4', 1⅓'

NARCISO CASANOVAS
1747–1799





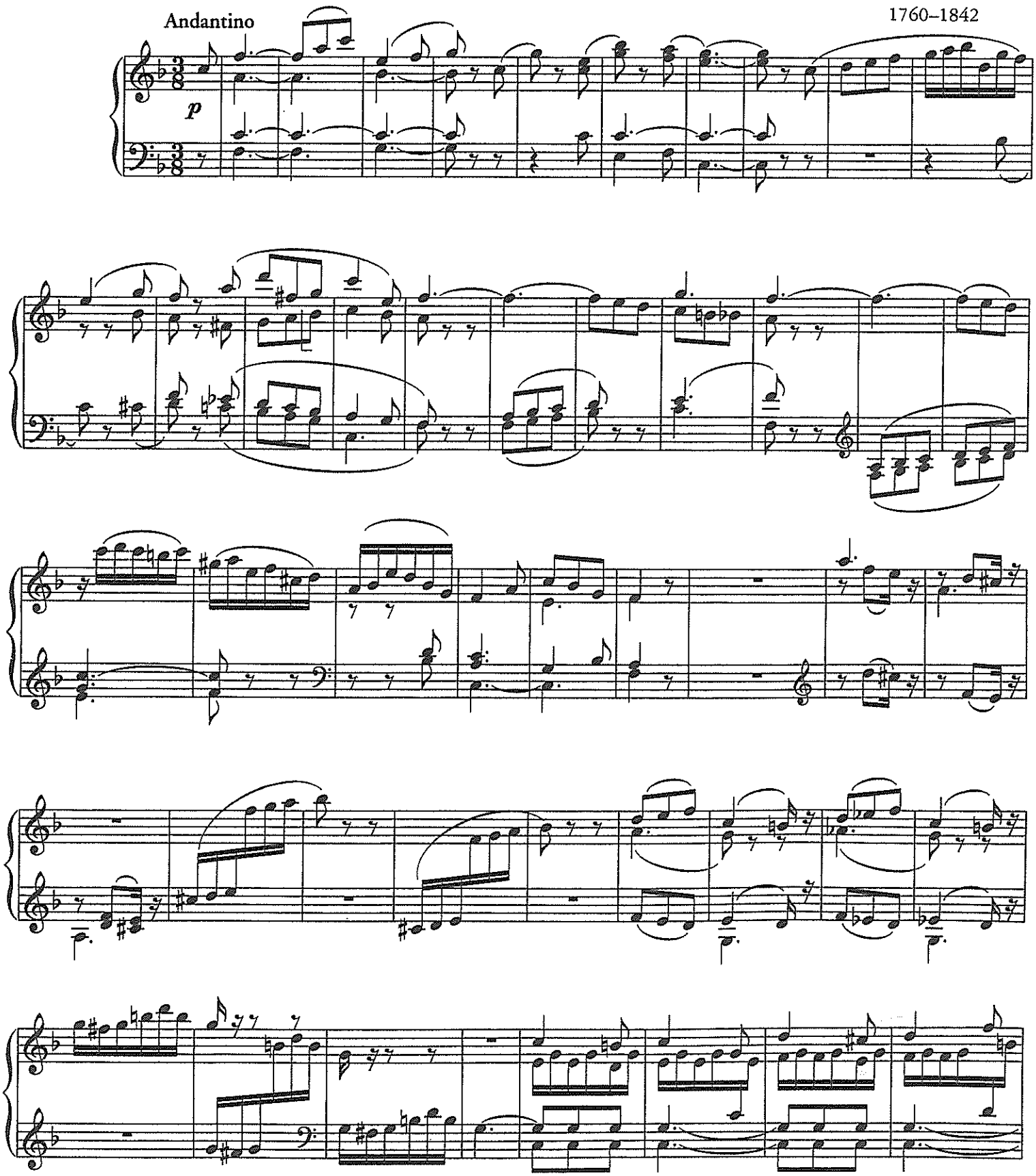


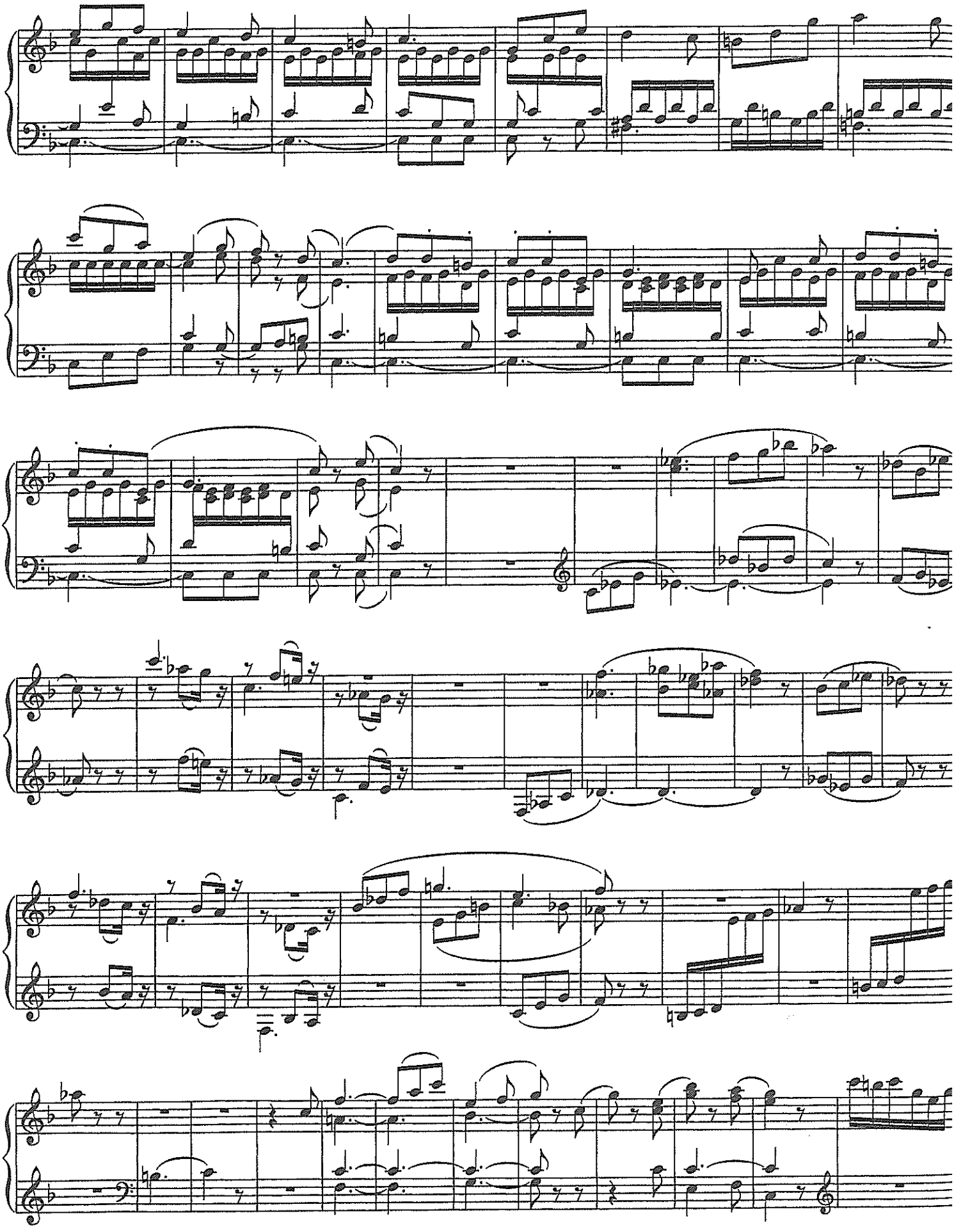
*à Baron Peter von Braun*

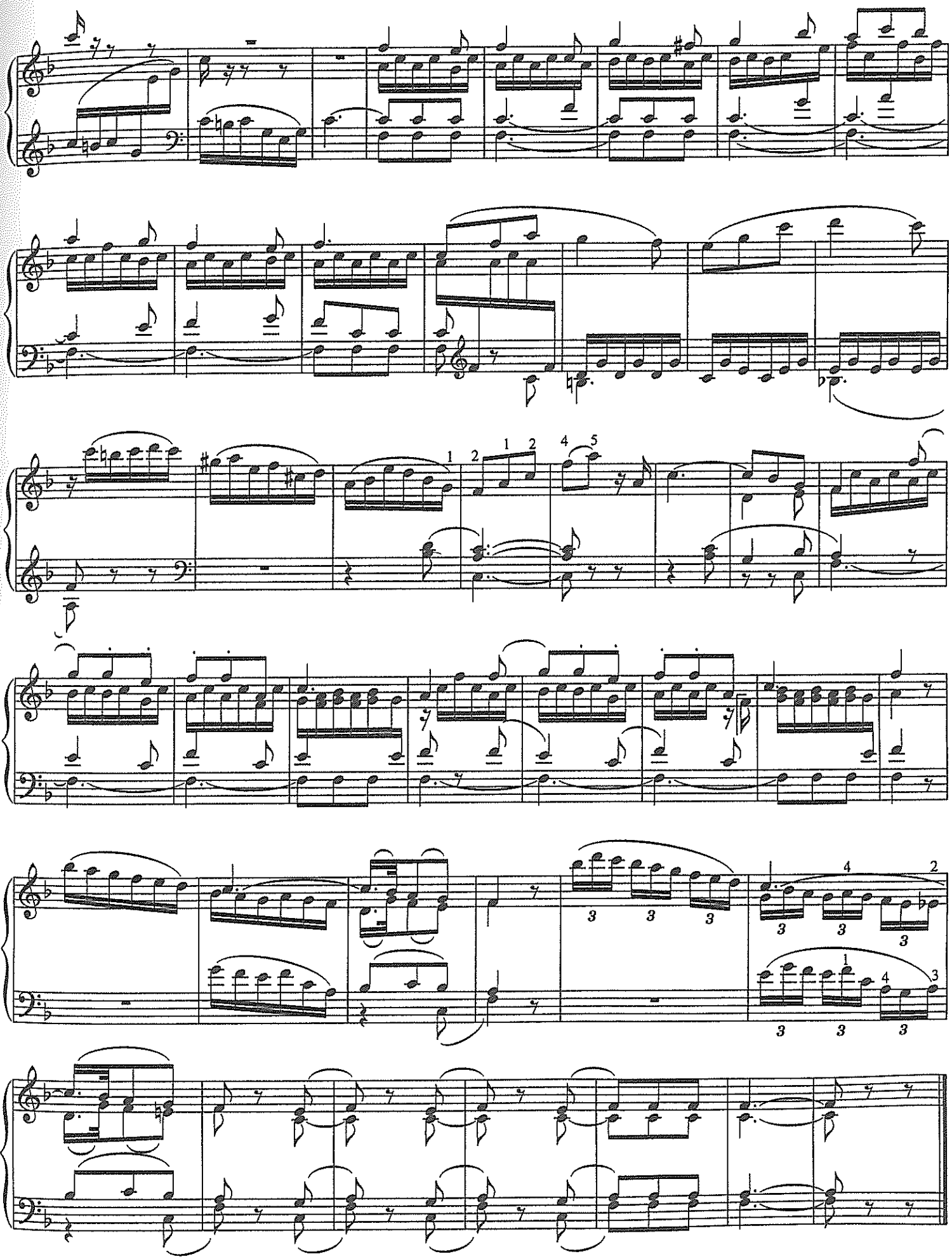
# SONATA PER L'ORGANO A CILINDRO

Situato nel Tempio della Notte del Giardino di Schönau presso Vienna

LUIGI CHERUBINI
1760–1842





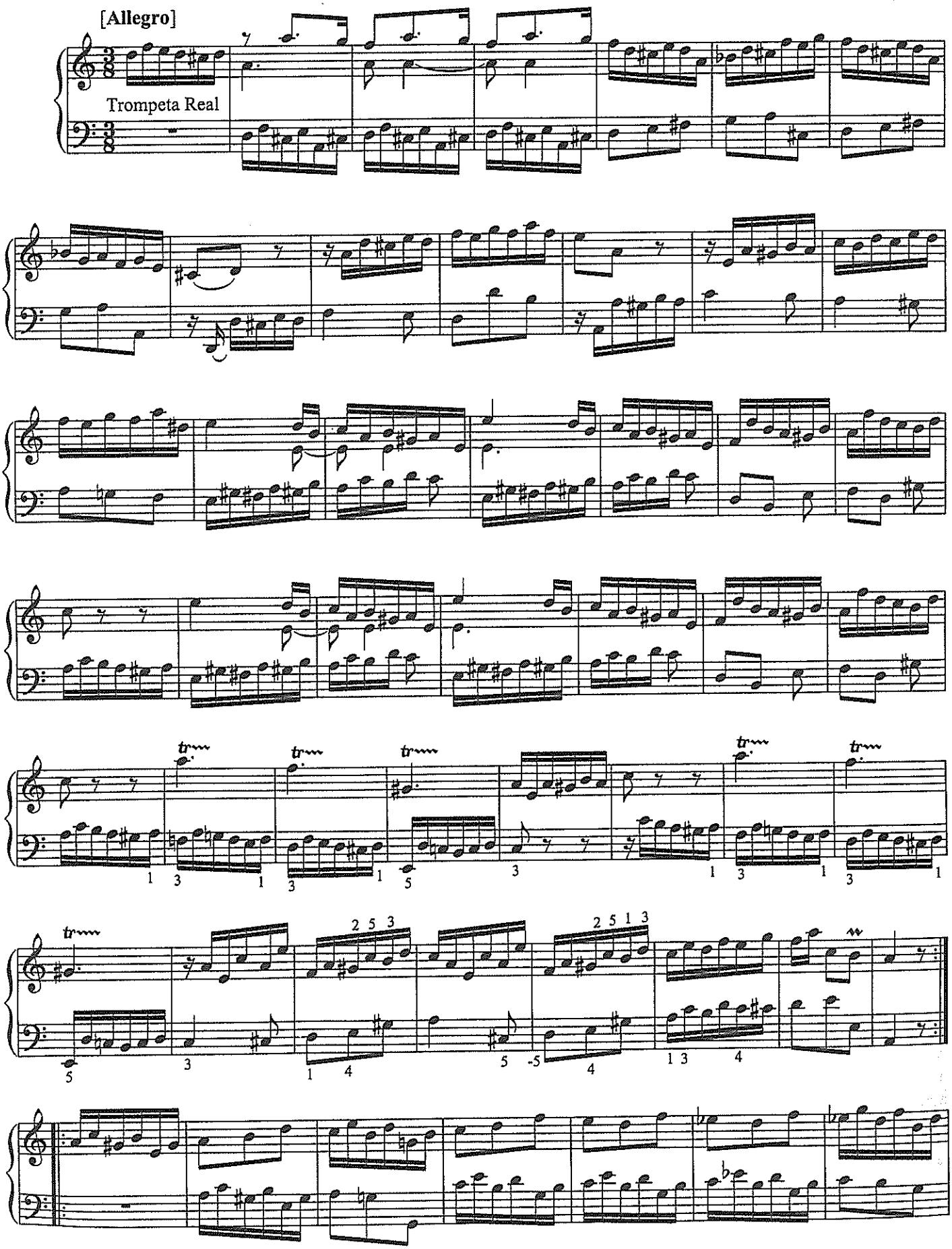


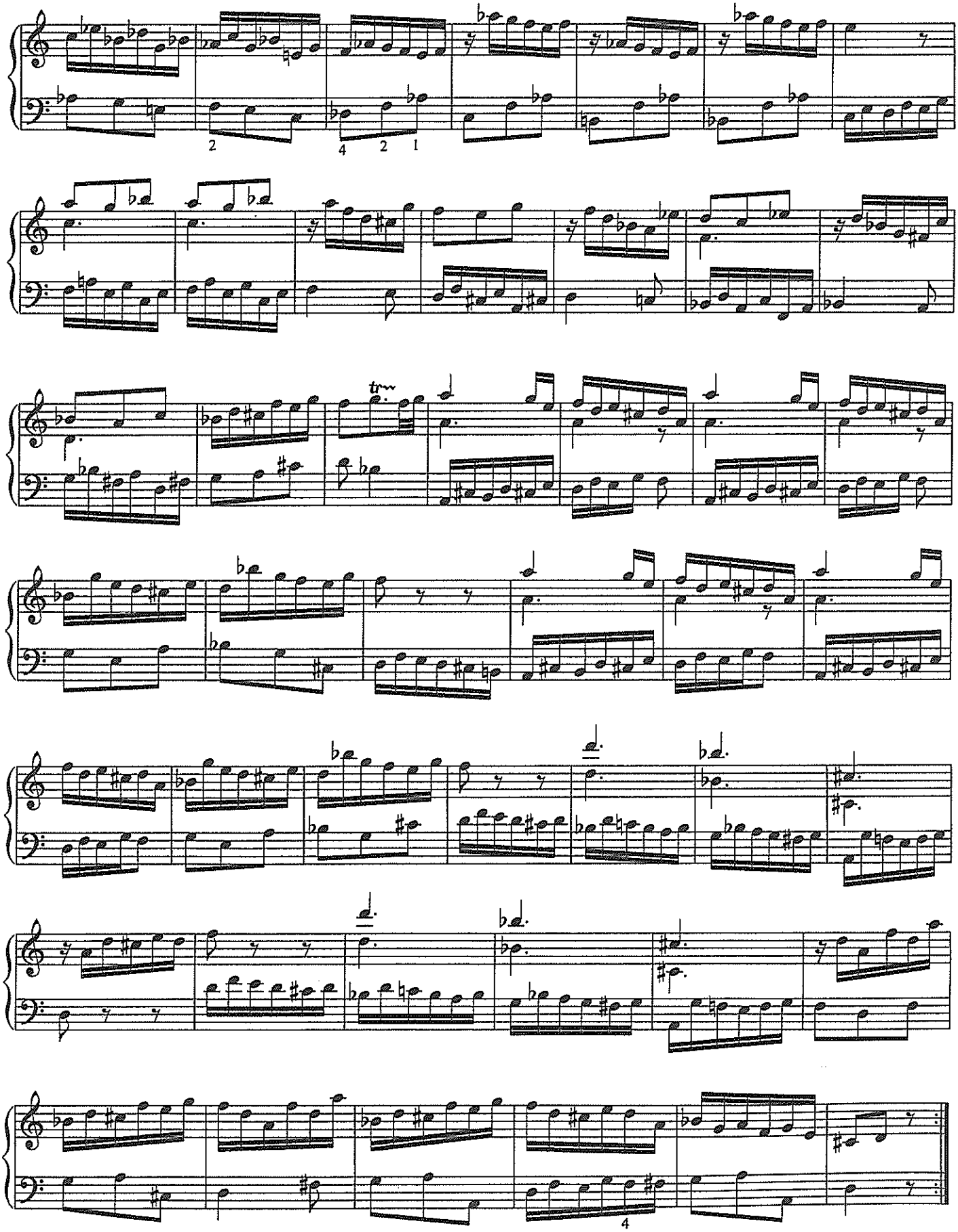
# SONATA DE 1º TONO

*Sonata on the First Tone*

8' Trumpet

JOSÉ LIDÓN
1746–1827

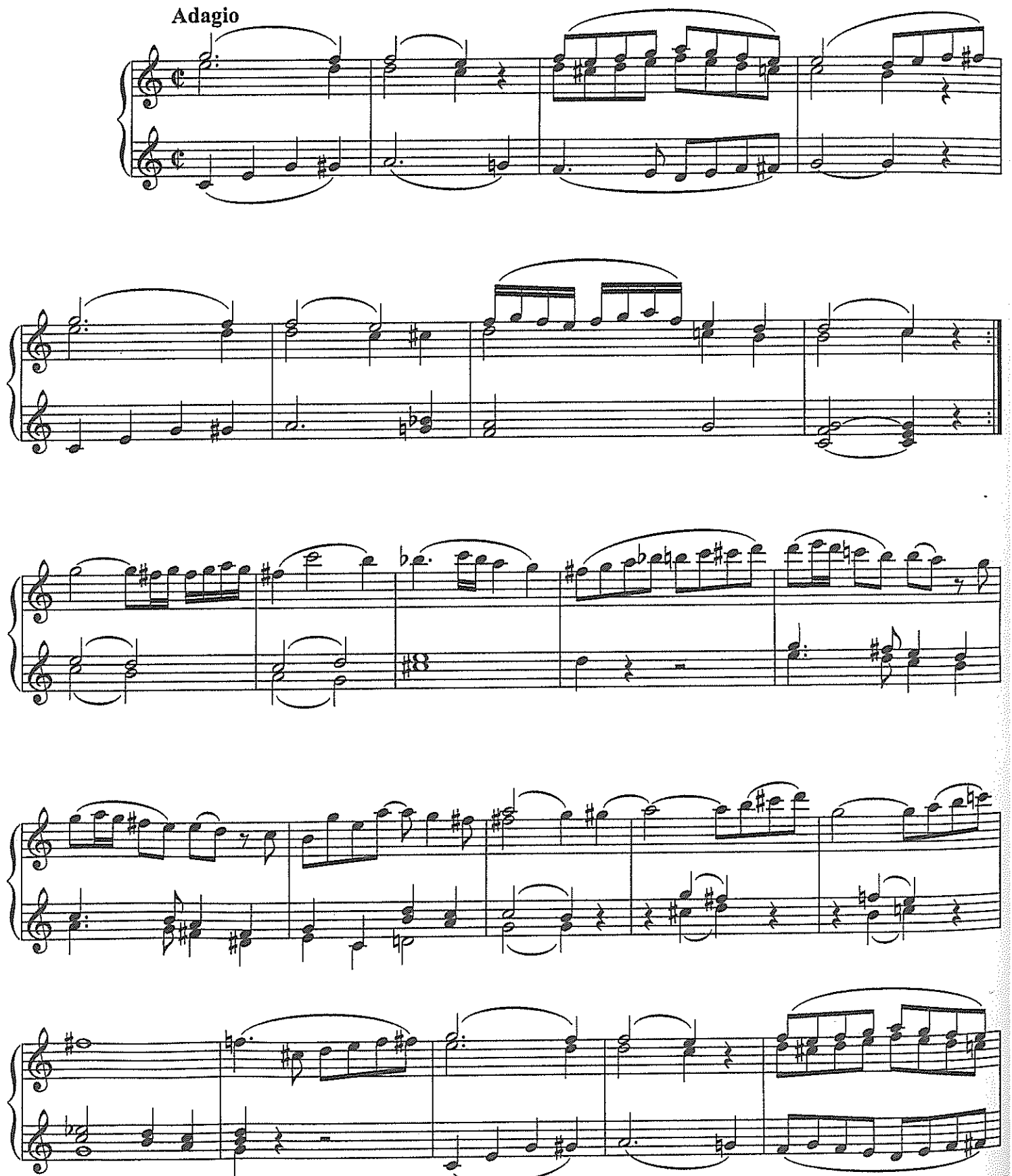


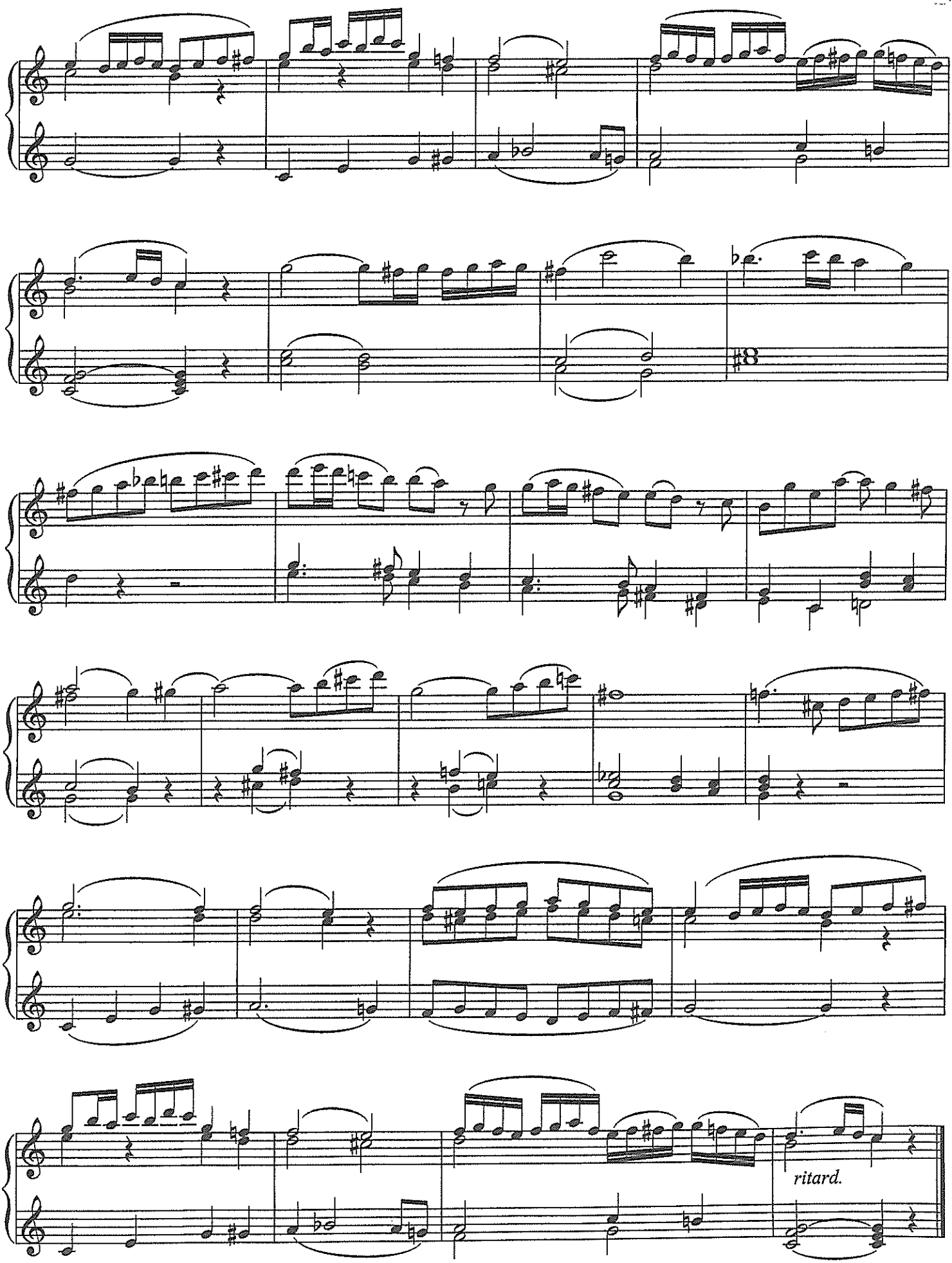


# ADAGIO

K. 356

WOLFGANG AMADEUS MOZART
1756–1791

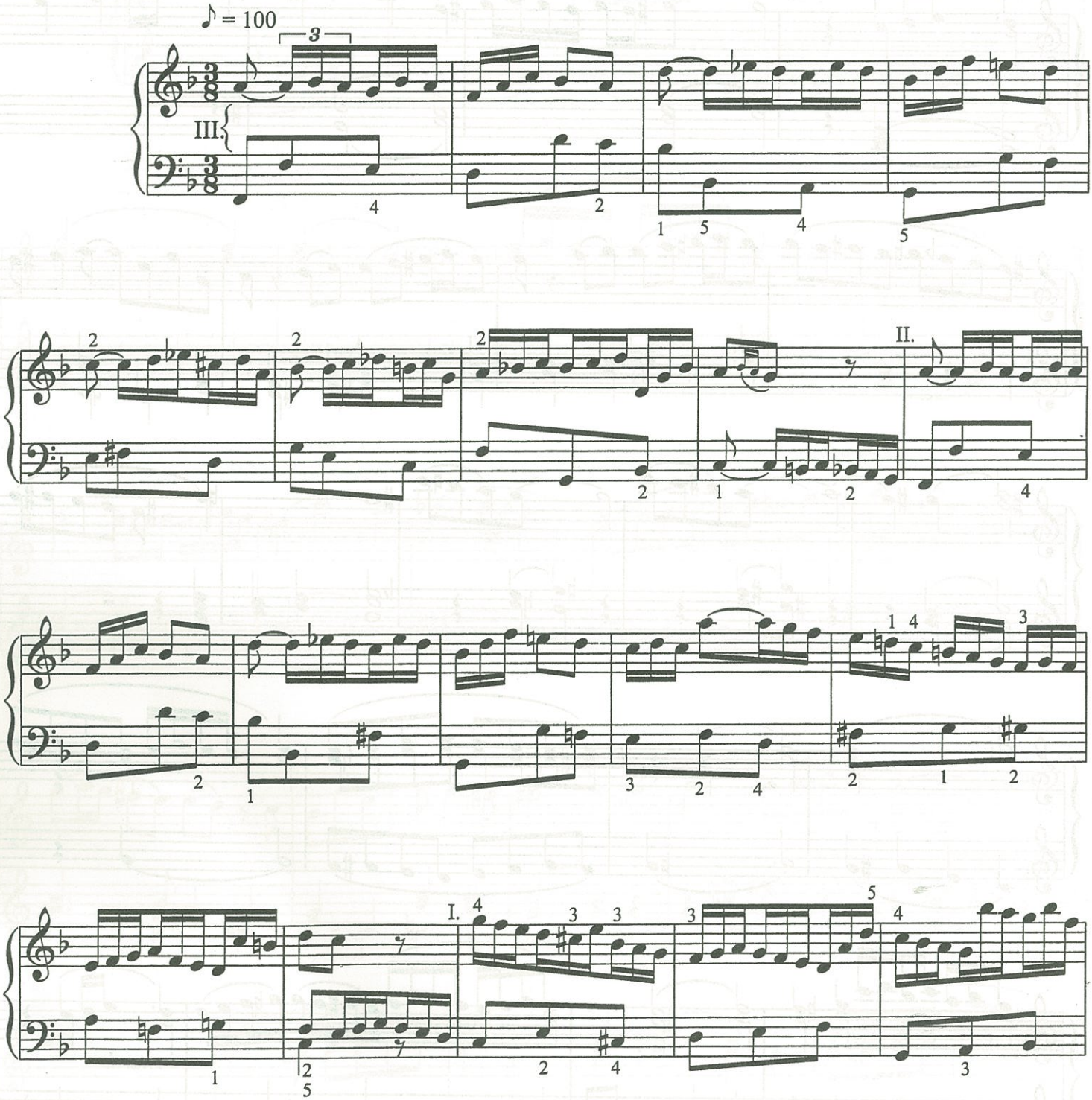


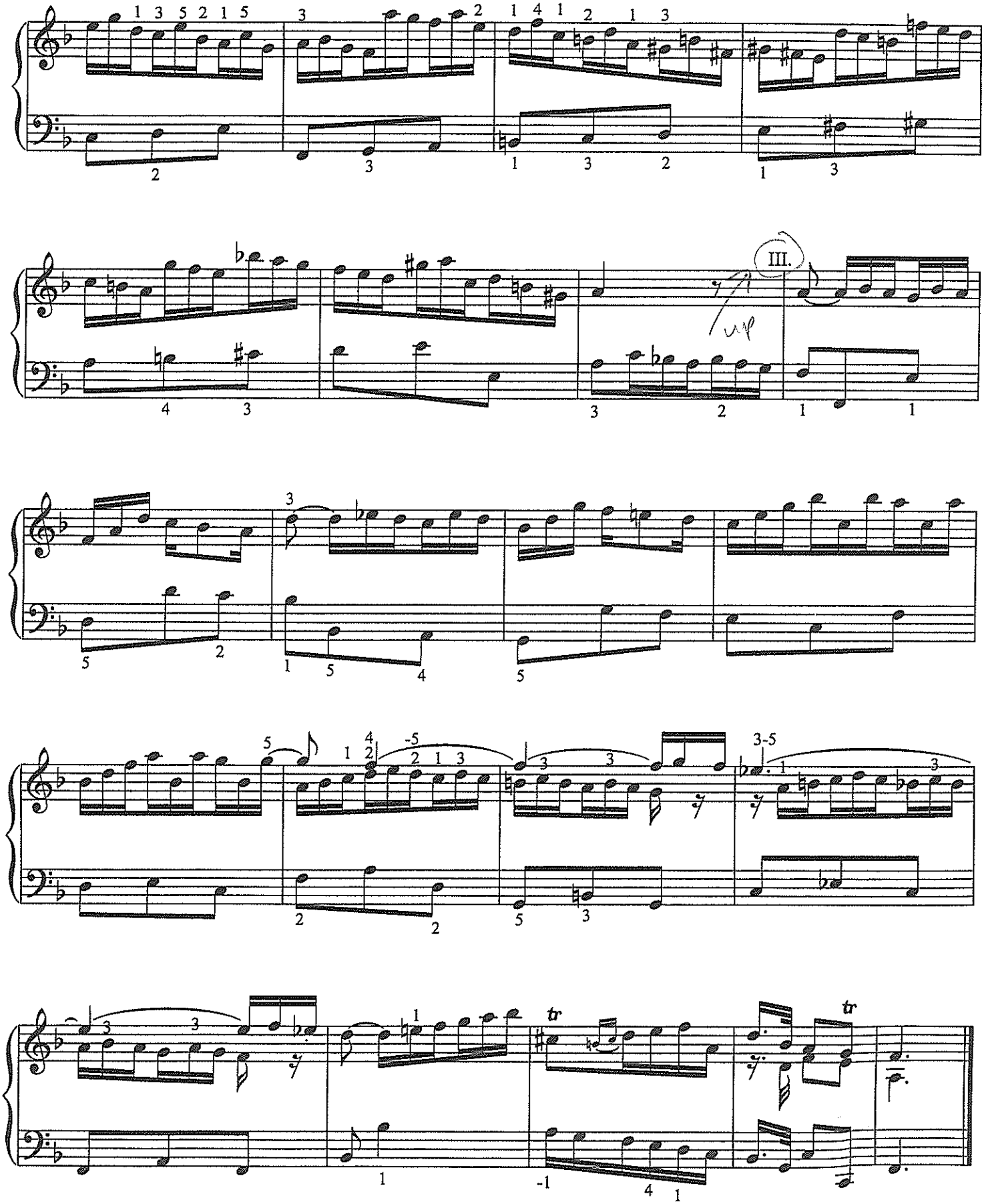

ritard.

# AIR

I. Great: Diapason Bass
II. Choir: Cremona 8' or Vox Humana 8'
III. Swell: Cornet V or Hautboy 8'

SAMUEL WESLEY
1766–1837




III.

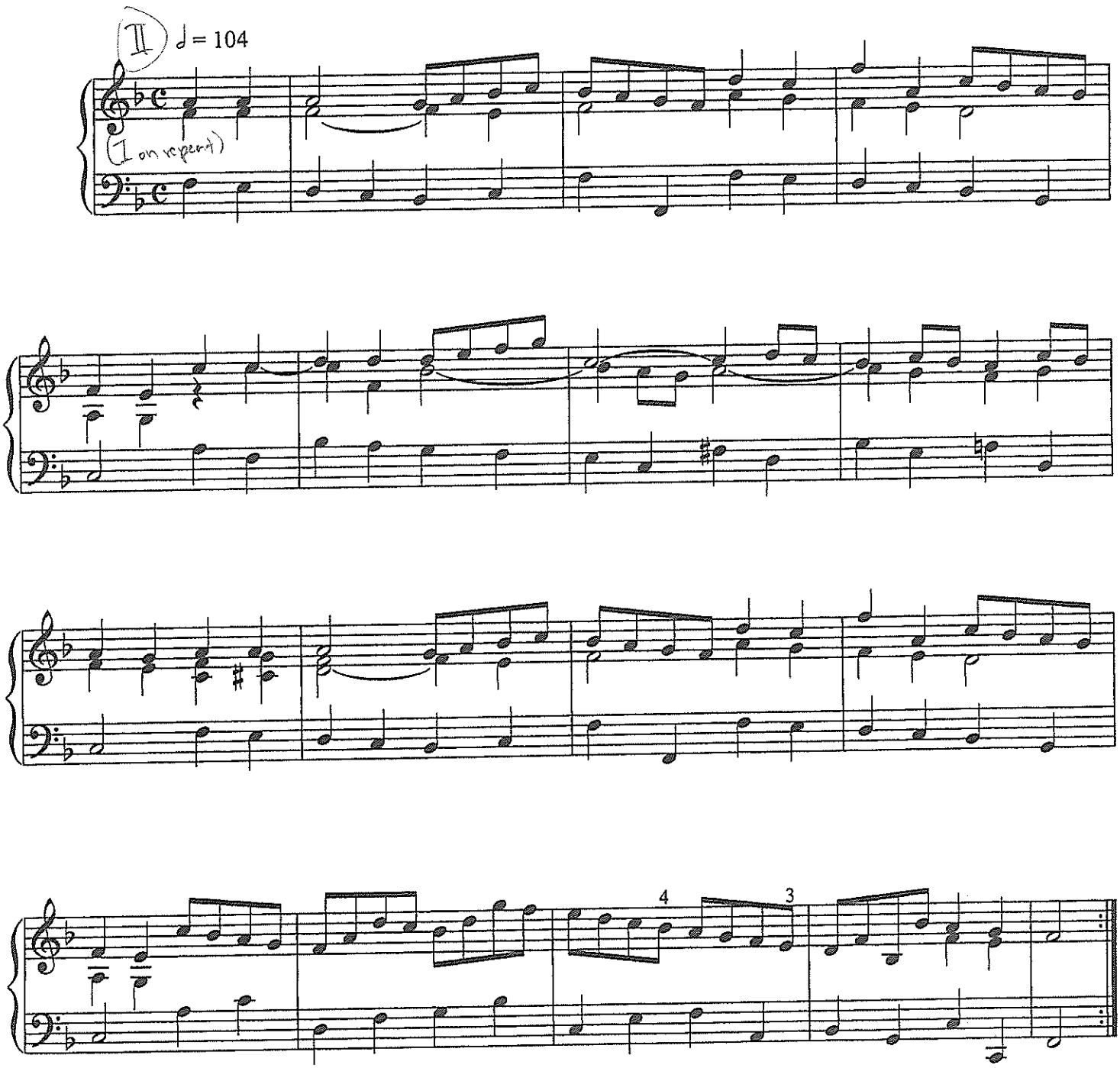
I choir 1-4 choir 4'
II great 1-3
III geigen viola da gamba

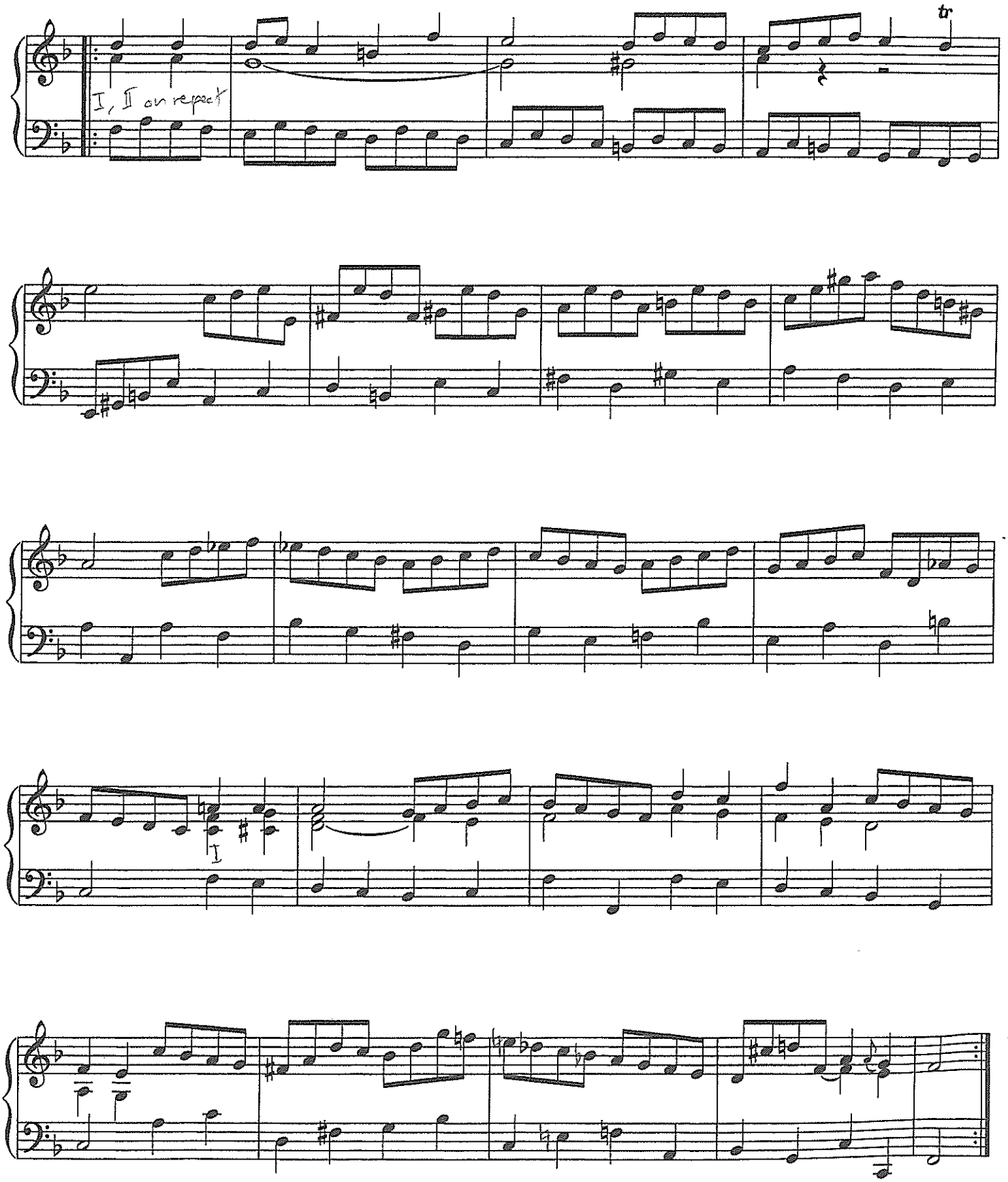
# GAVOTTE

2:30

Great. Open Diapason 8', Stopt Diapason 8', Principal 4'

SAMUEL WESLEY
1766–1837

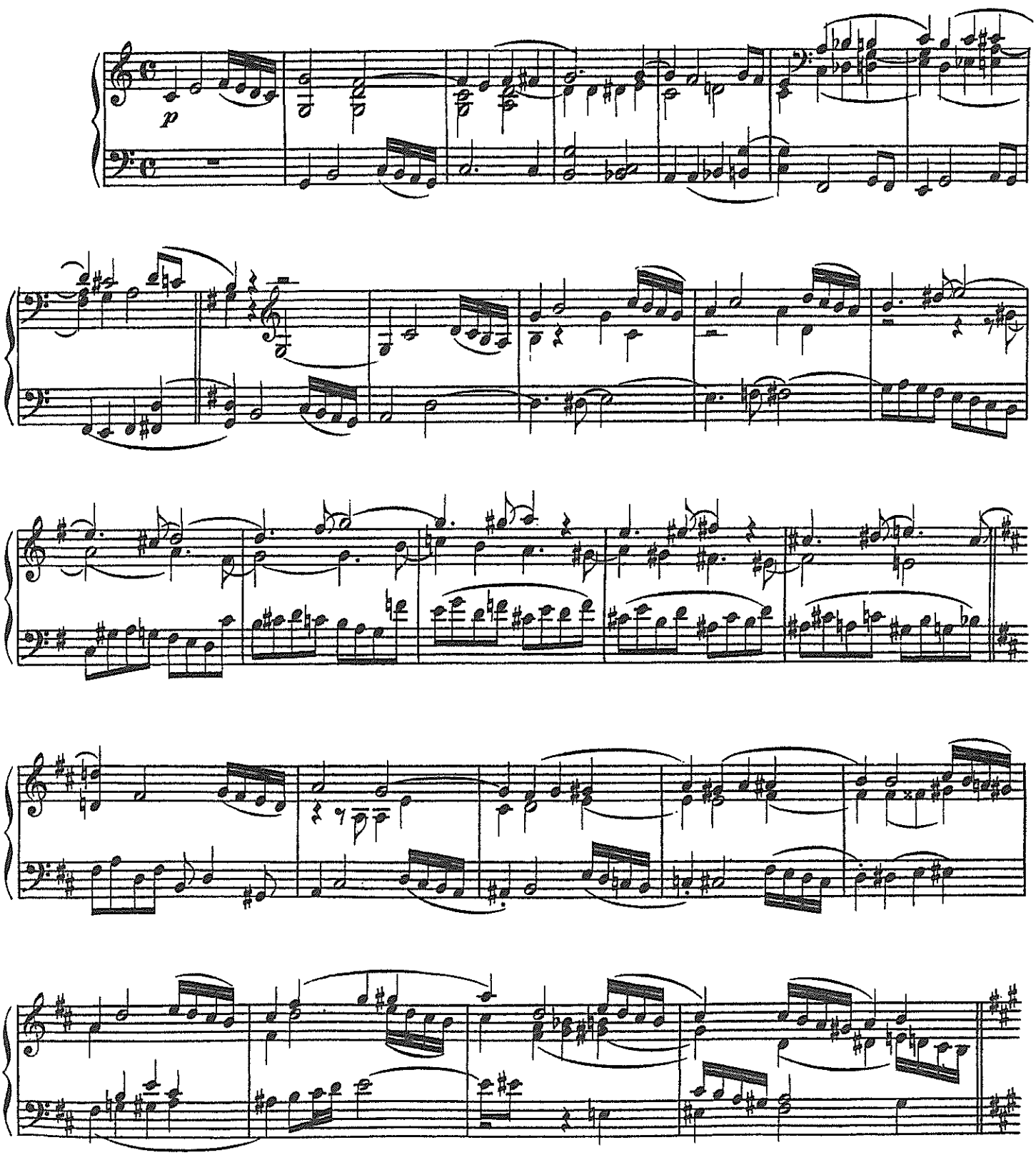


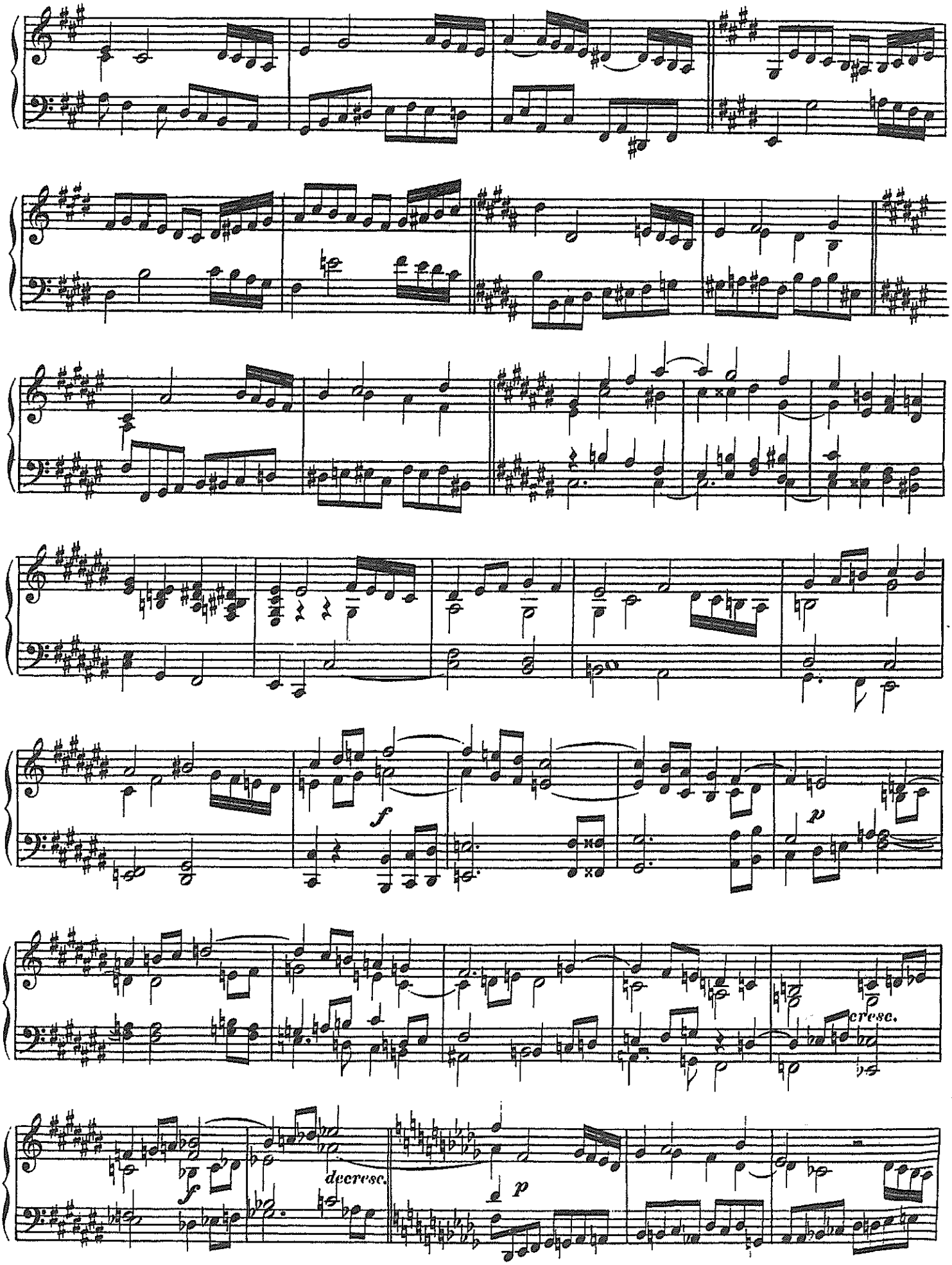

I, II on repeat
tr
I

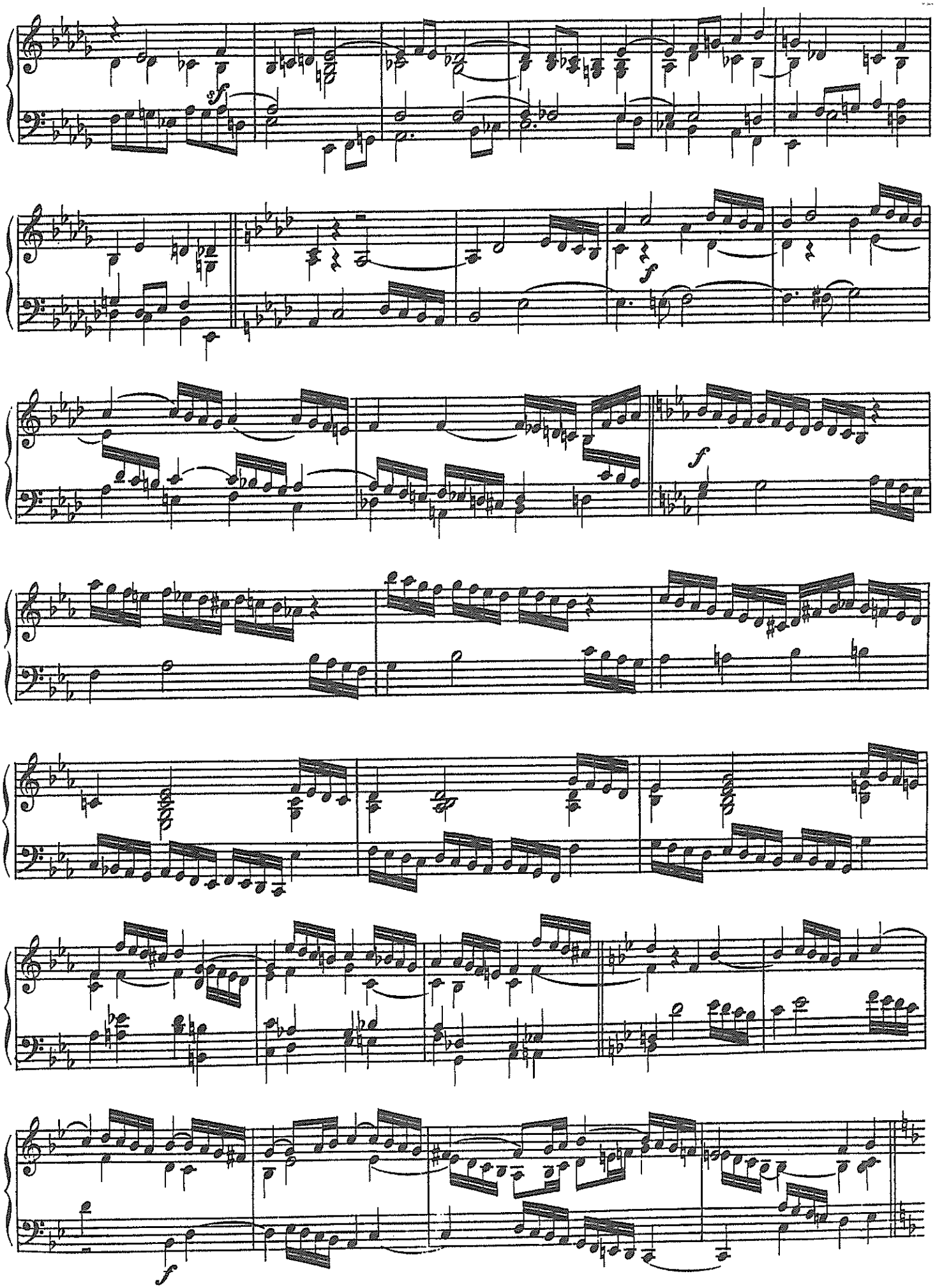
# PRELUDE THROUGH ALL MAJOR KEYS

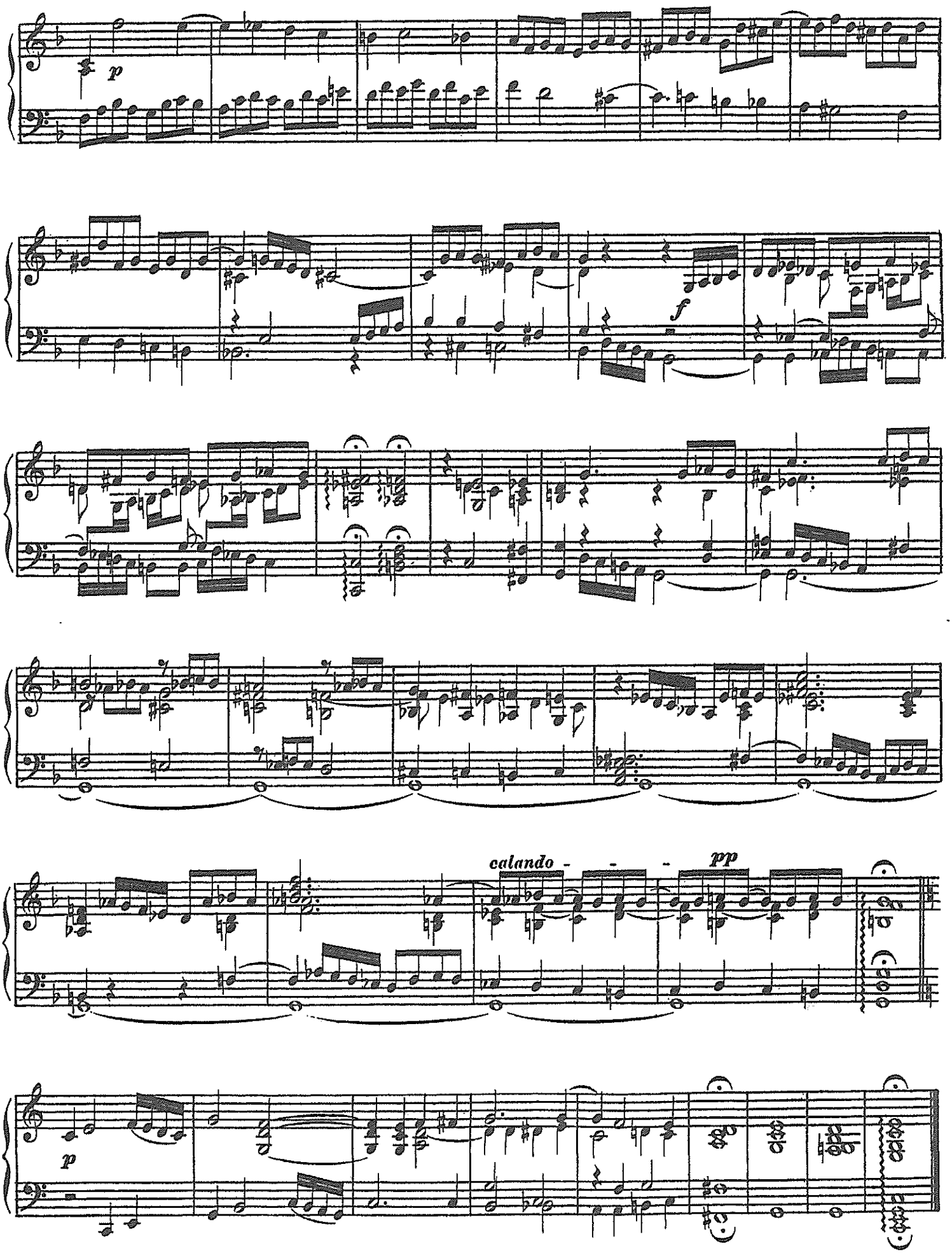
Op. 39, No. 1

LUDWIG VAN BEETHOVEN
1770–1827




f
p
cresc.
f
decresc.
p

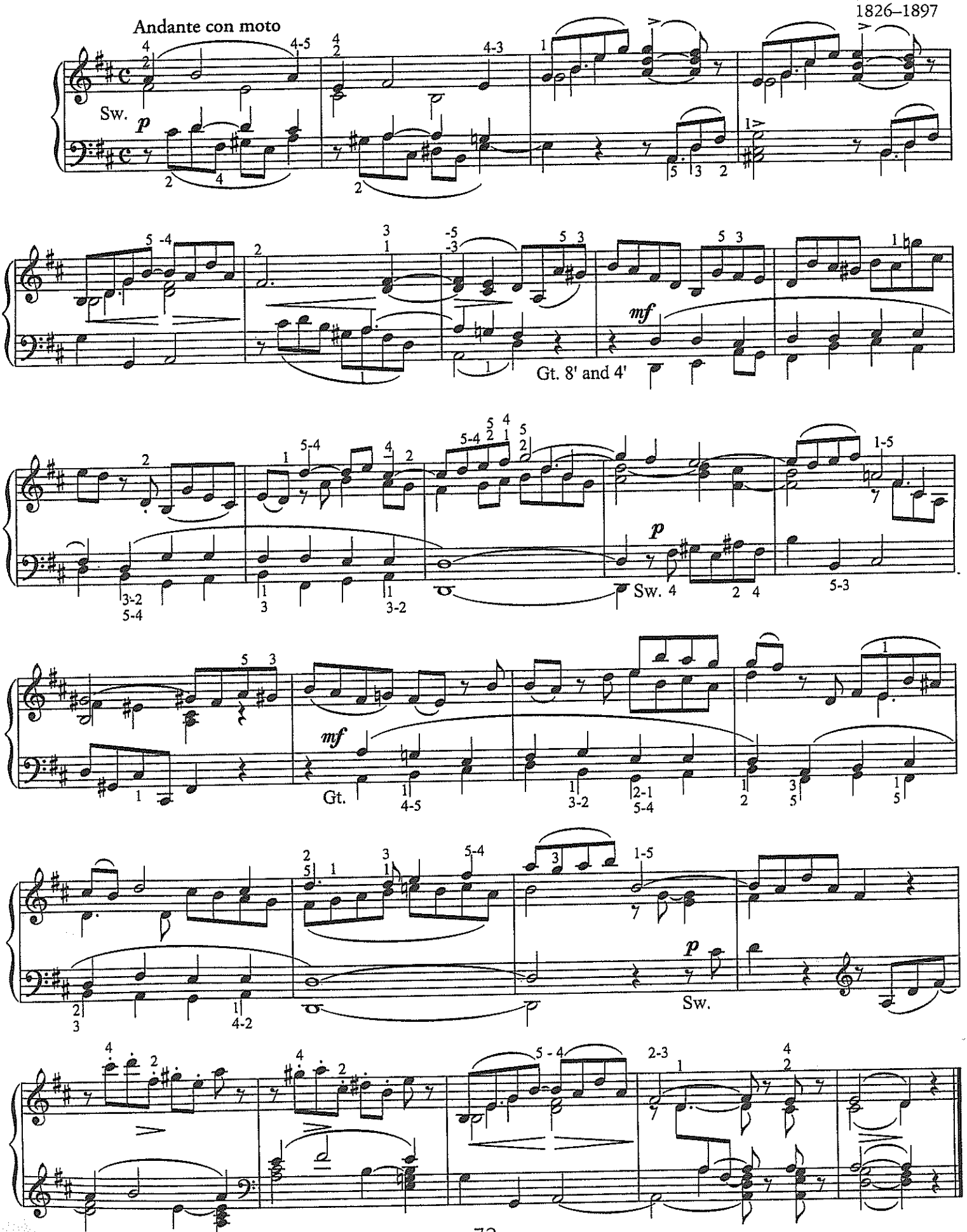

sf
f
f
f


p
f
calando
pp
p

# PRELUDE ON A CHORALE BY THOMAS TALLIS

from *Archbishop Parker's Psalter* (A.D. 1561)

W.T. BEST
1826–1897



*A.W. Gottschalg gewidmet*

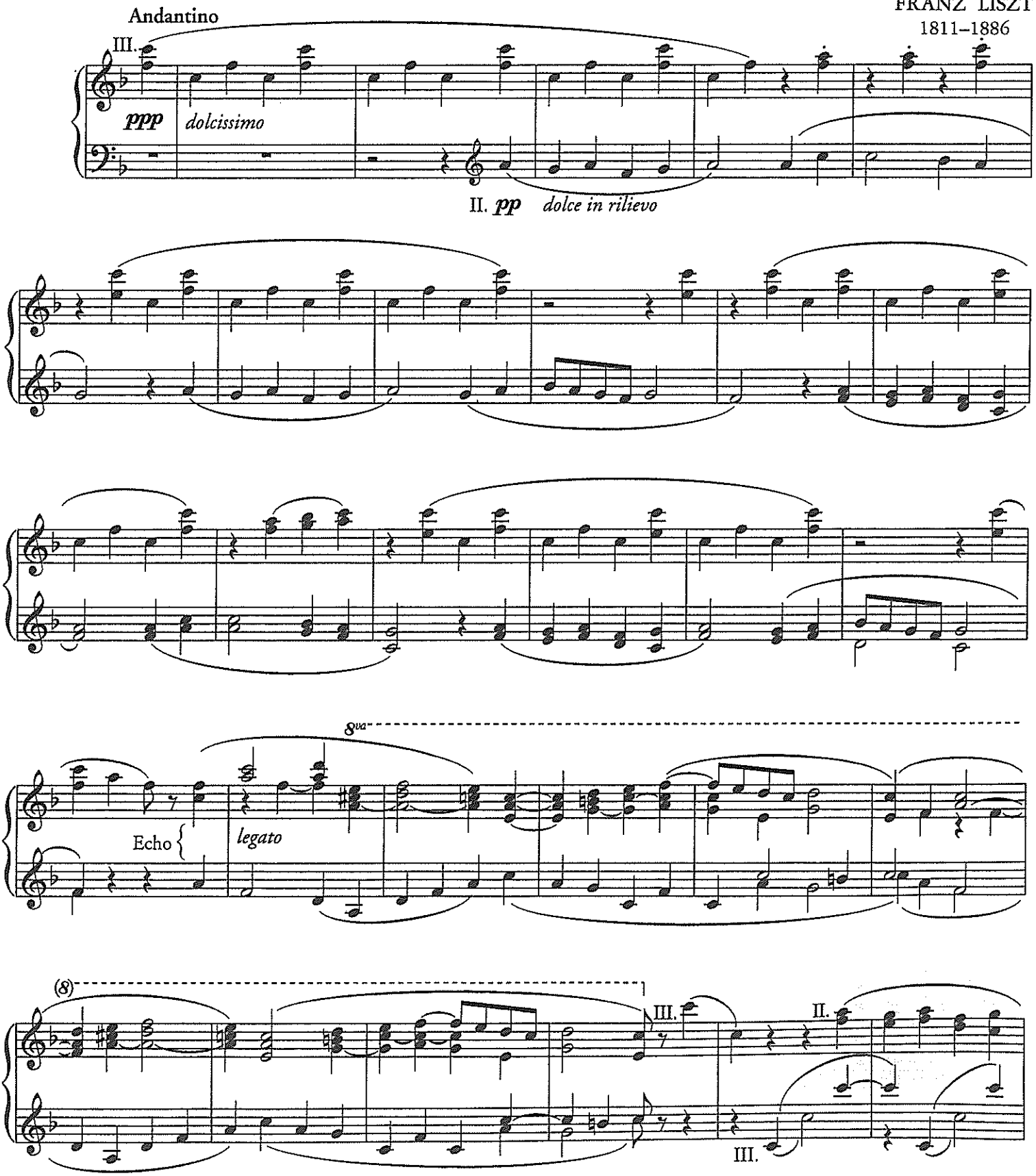
# AVE MARIA VON ARCADELT

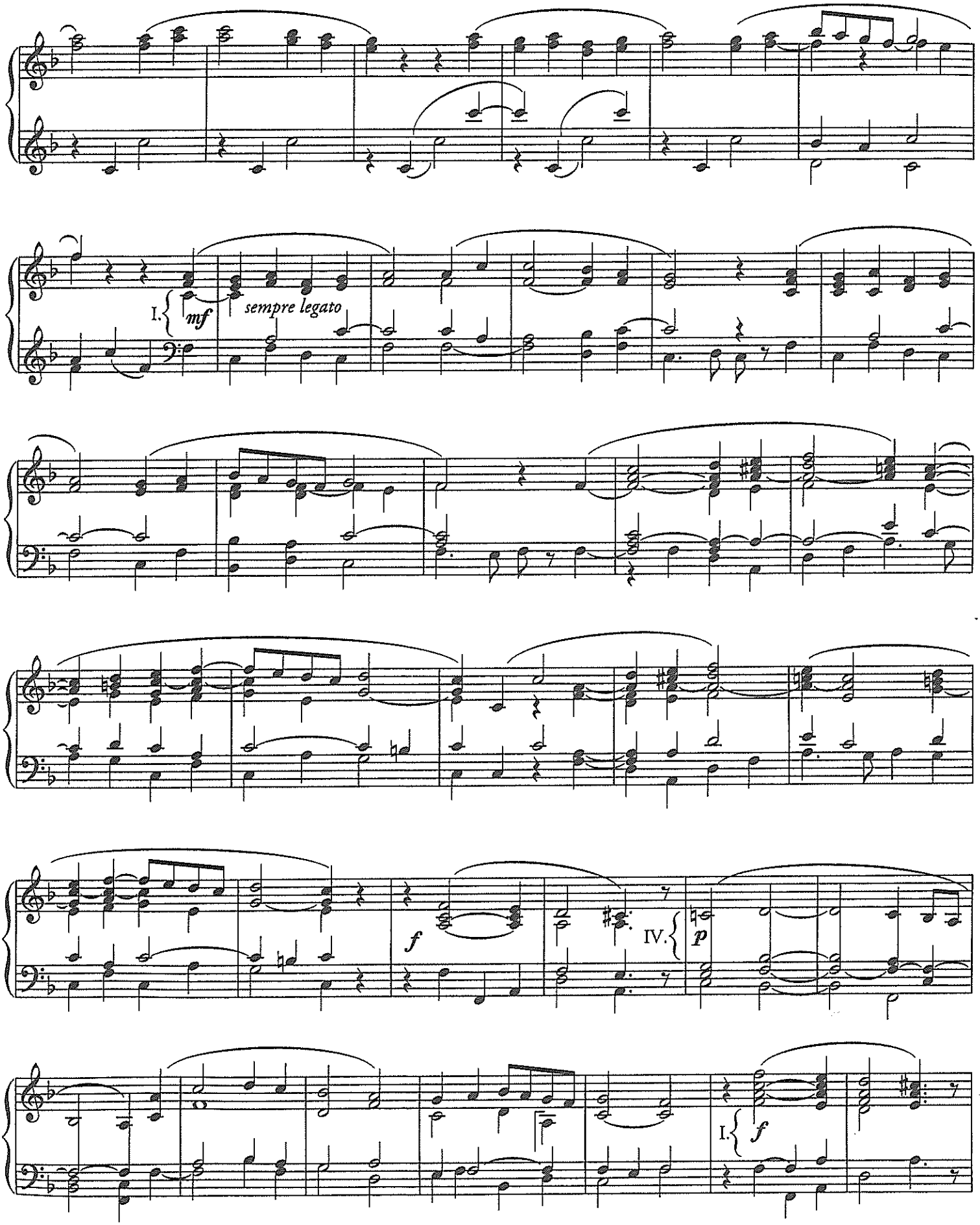
## Arcadelt's *Ave Maria*

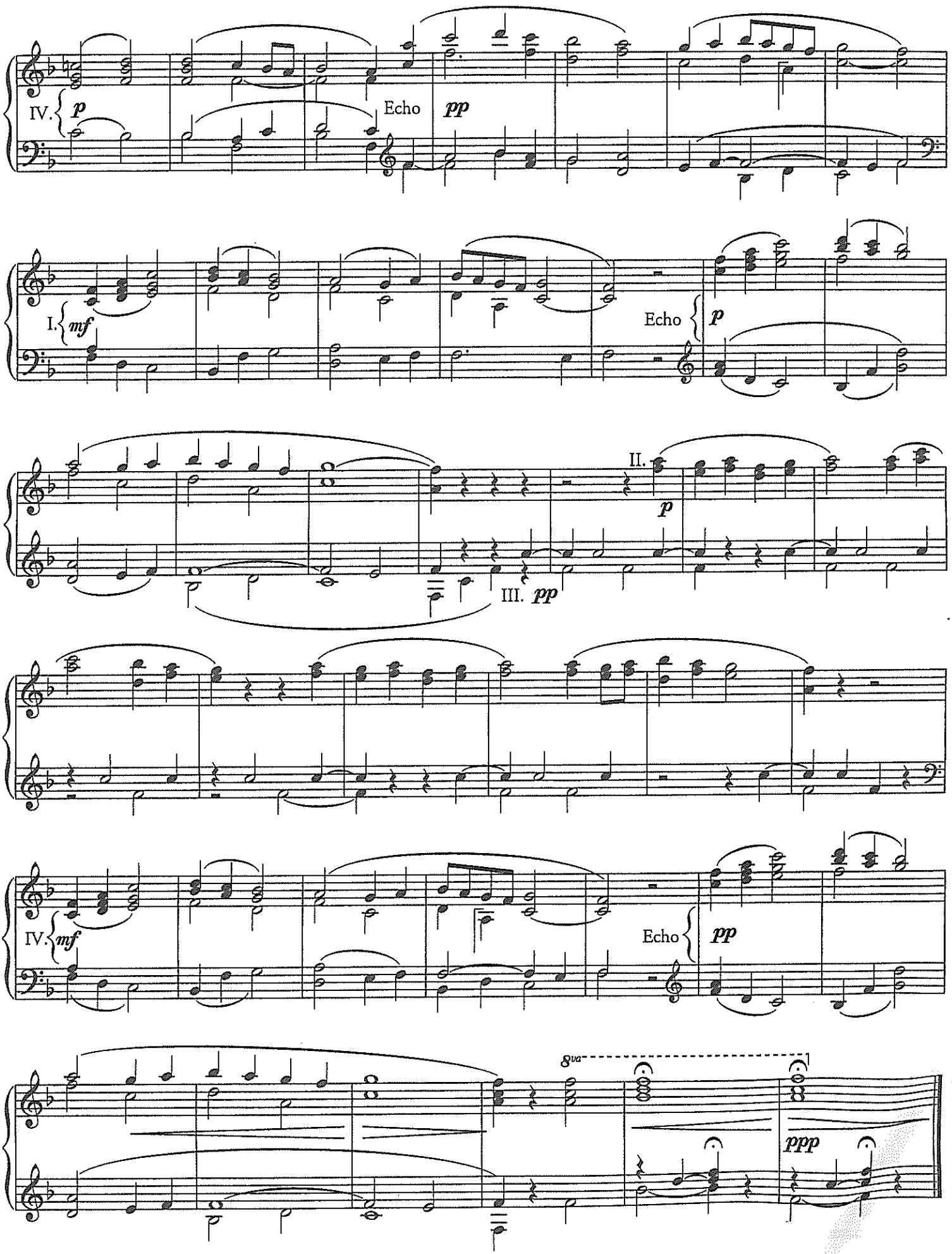
IV. Solo 8' English Horn
II. Swell 8' Flügel Horn [Oboe] (Echo: 16', 8', 4' Flutes, 8' Vox Humana, Mixture)
I. Great 16' Diapason, 8' Diapasons II, III, Wald Flute, Concert Flute, Erzähler
III. Choir 8' and 4' Flutes or 8' Celesta

*Edited by Clarence Dickinson*

FRANZ LISZT
1811–1886




I.
mf
sempre legato
f
IV.
p
I.
f

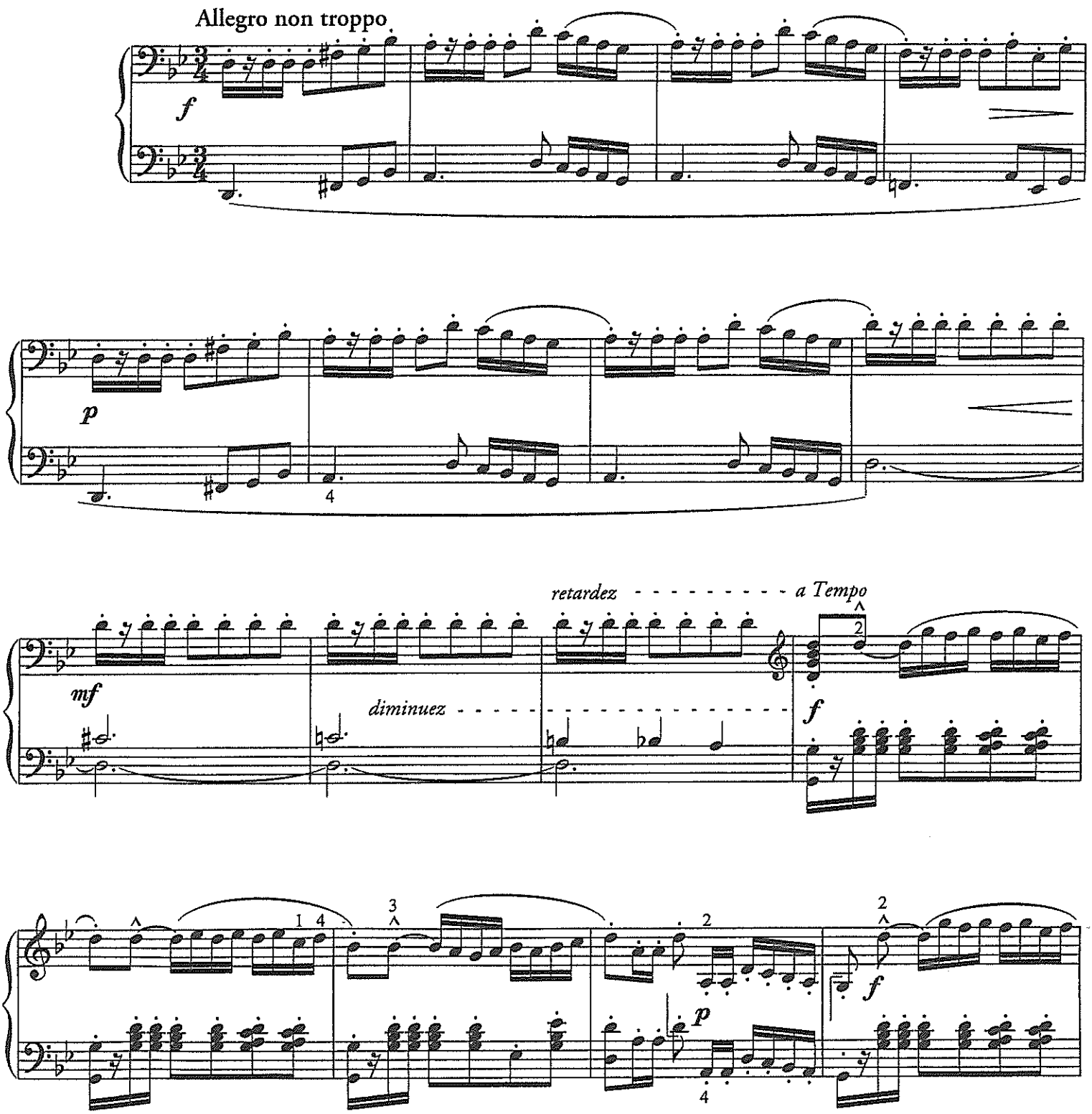

IV.
p
Echo
pp
I.
mf
Echo
p
II.
p
III.
pp
IV.
mf
Echo
pp
8va
ppp

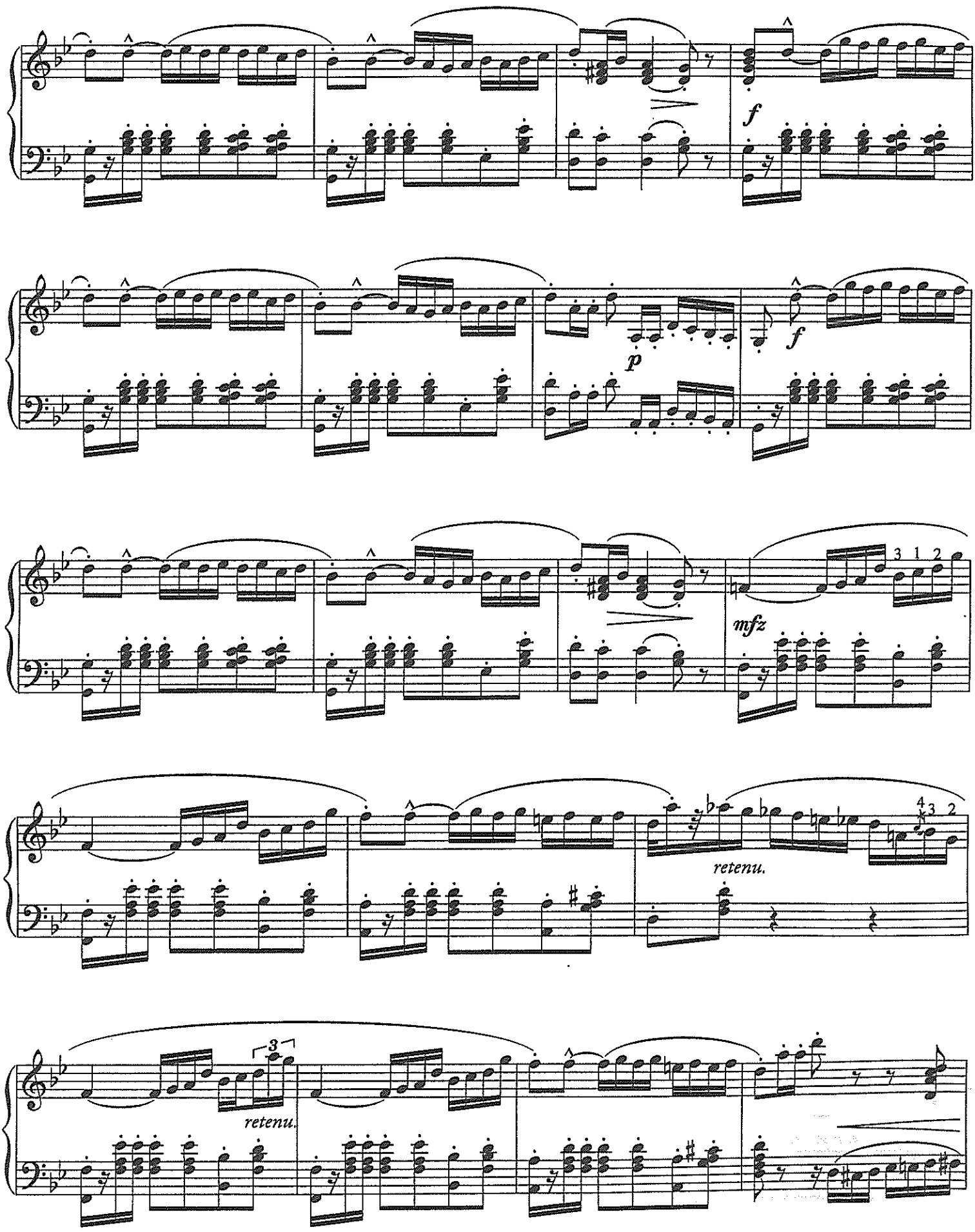
*à son élève Madame la Comtesse B. de de MOUZILLY*

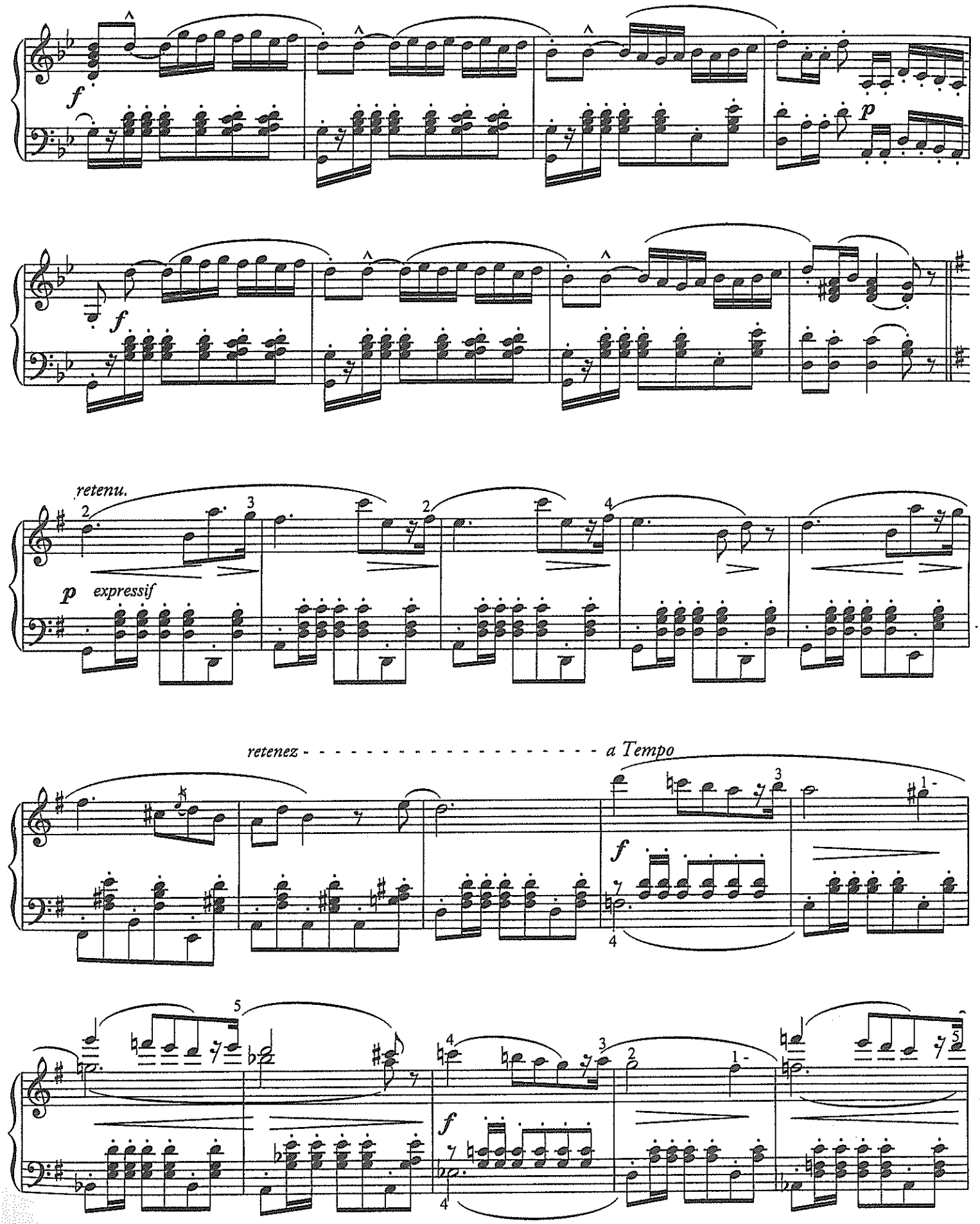
# BOLÉRO DE CONCERT

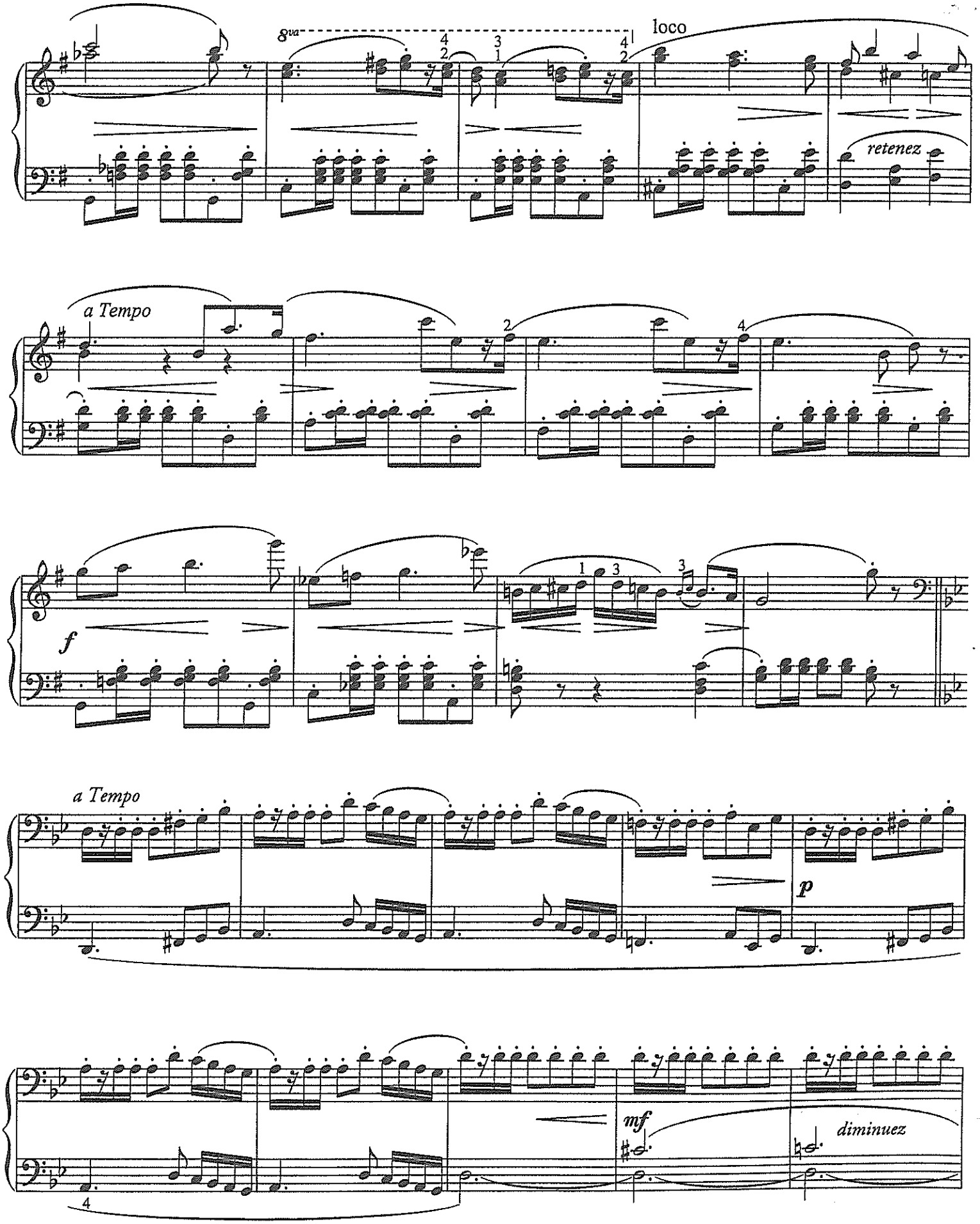
OP. 166

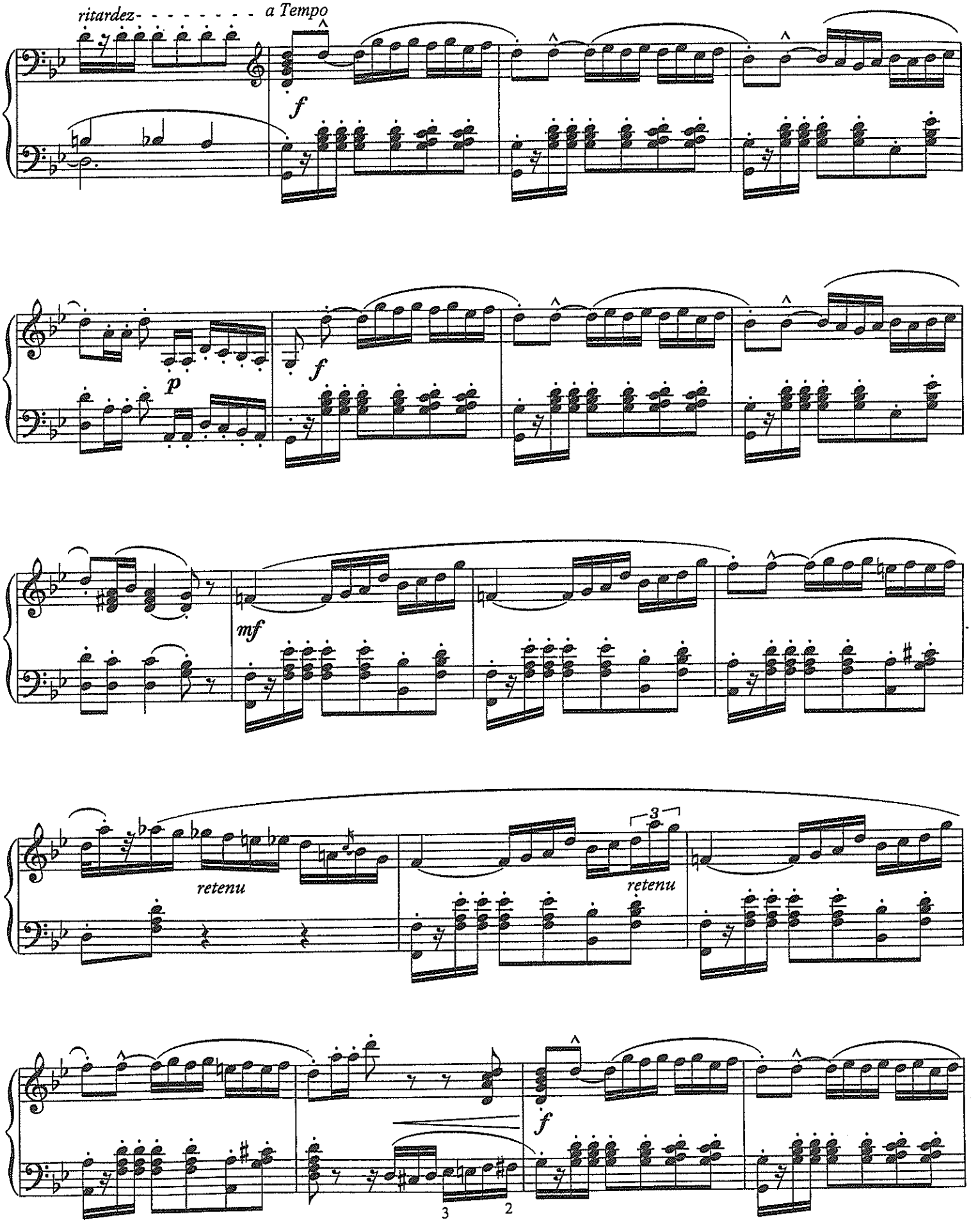
LOUIS-J.-A. LEFÉBURE-WÉLY
1817–1869

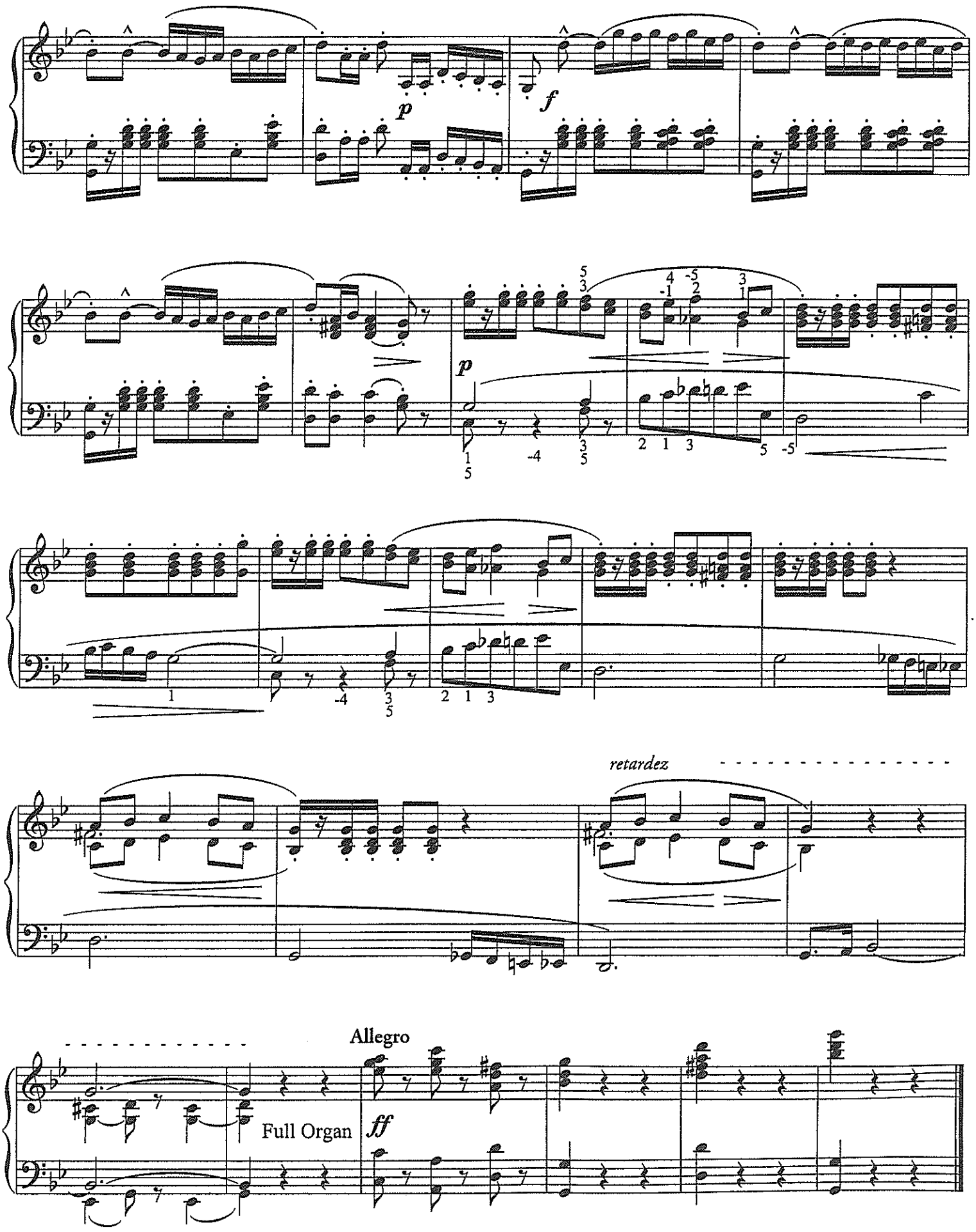



f
p
f
mfz
3 1 2
retenu.
4 3 2
retenu.
3


f
p
f
retenu.
p
expressif
retenez
a Tempo
f
f


8va
loco
retenez
a Tempo
a Tempo
f
p
mf
diminuez


ritardez- - - - - - - - - a Tempo
f
p
f
mf
retenu
3
retenu
f
3
2

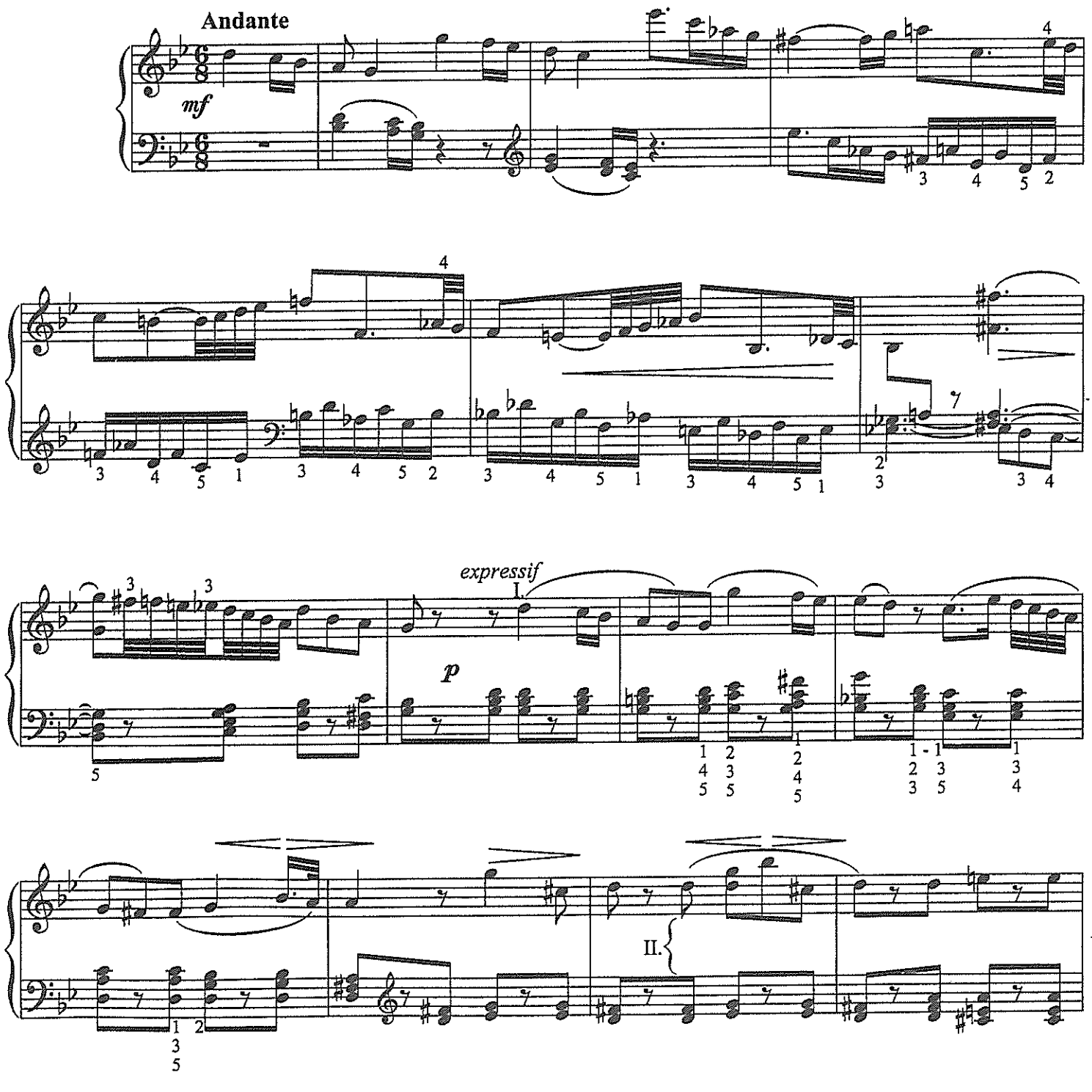

p
f
p
retardez
Allegro
Full Organ
ff

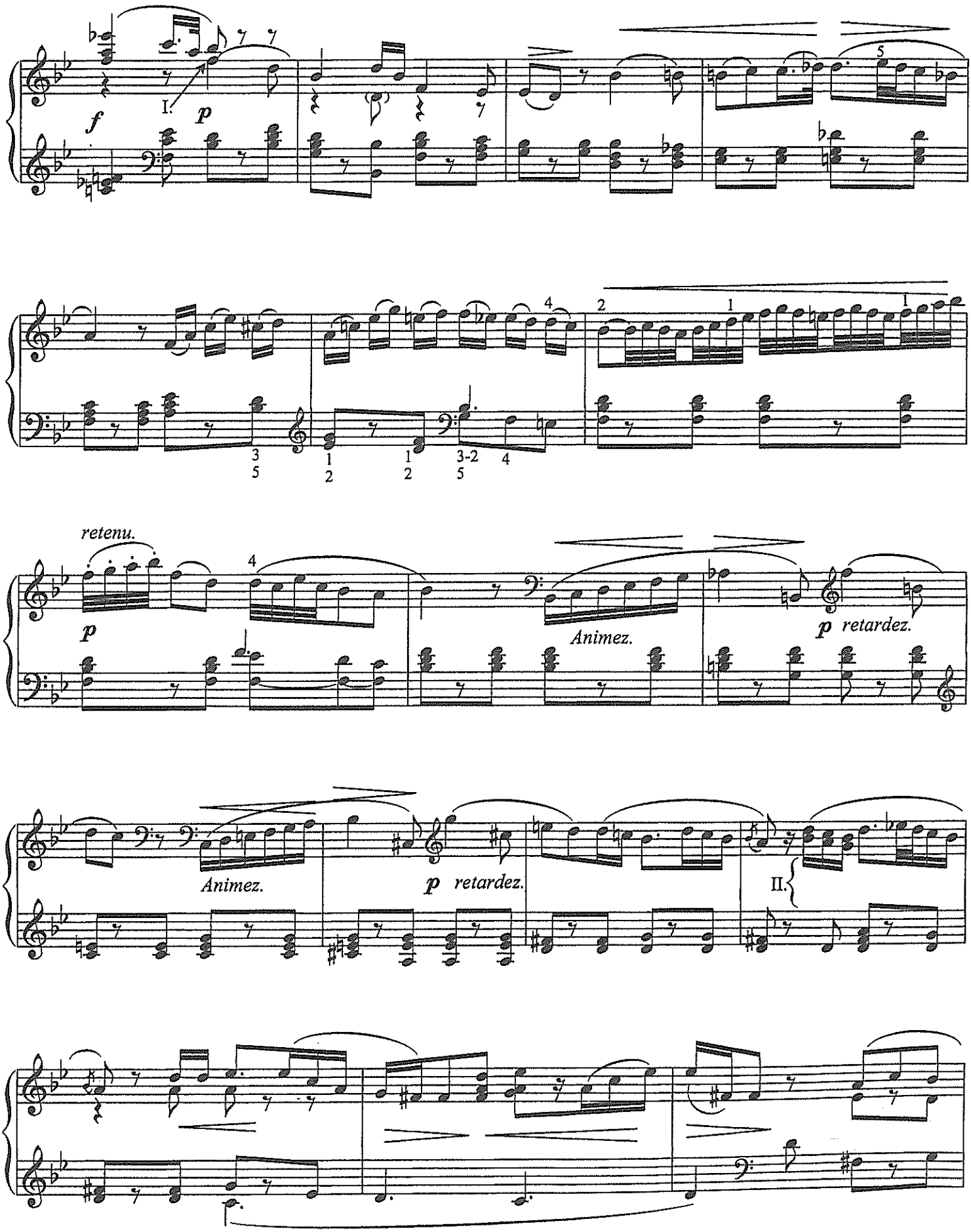
*à Mlle. Irène B. de MOUZILLY*

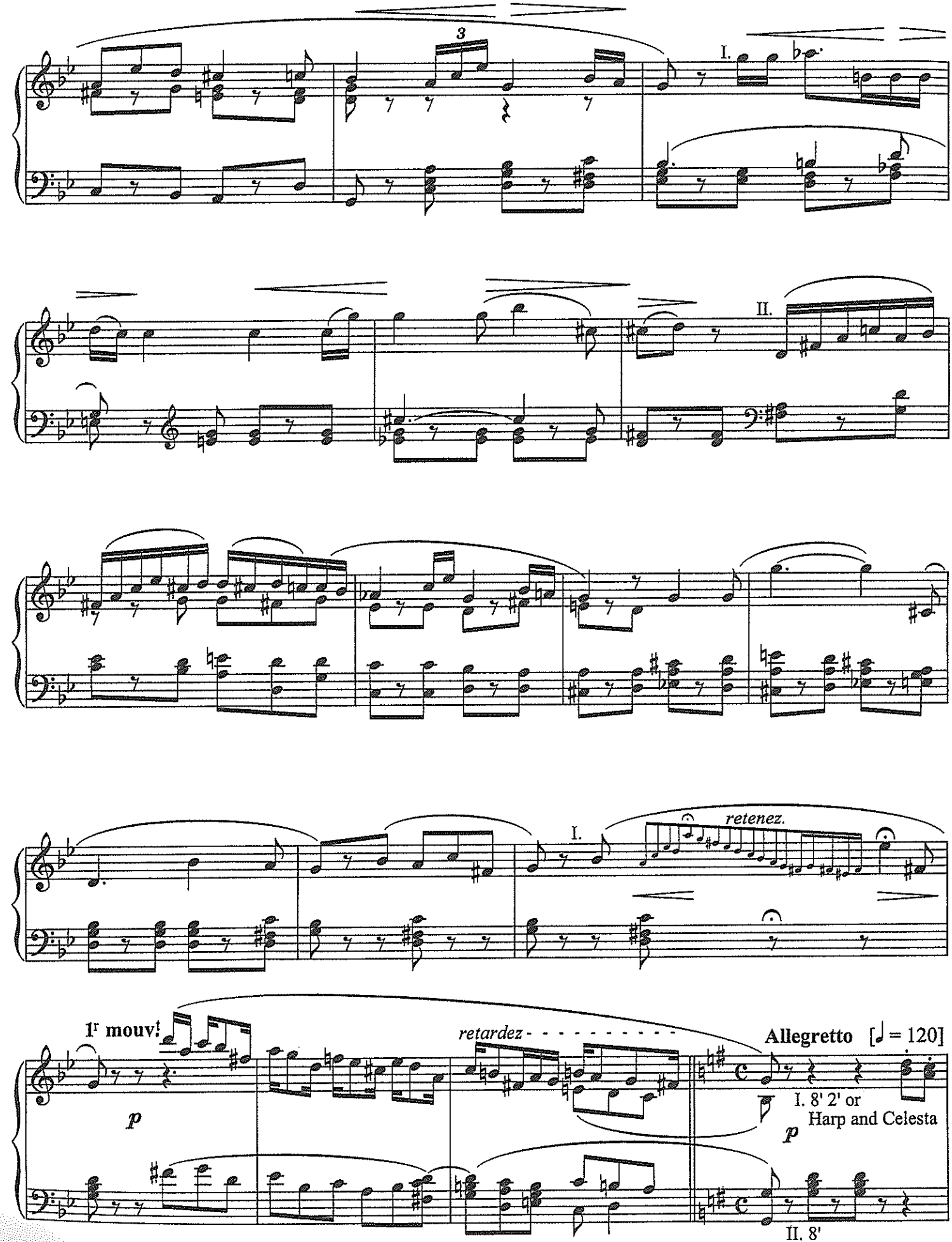
# FANTAISIE SUR *LA FLÛTE ENCHANTÉE* DE MOZART

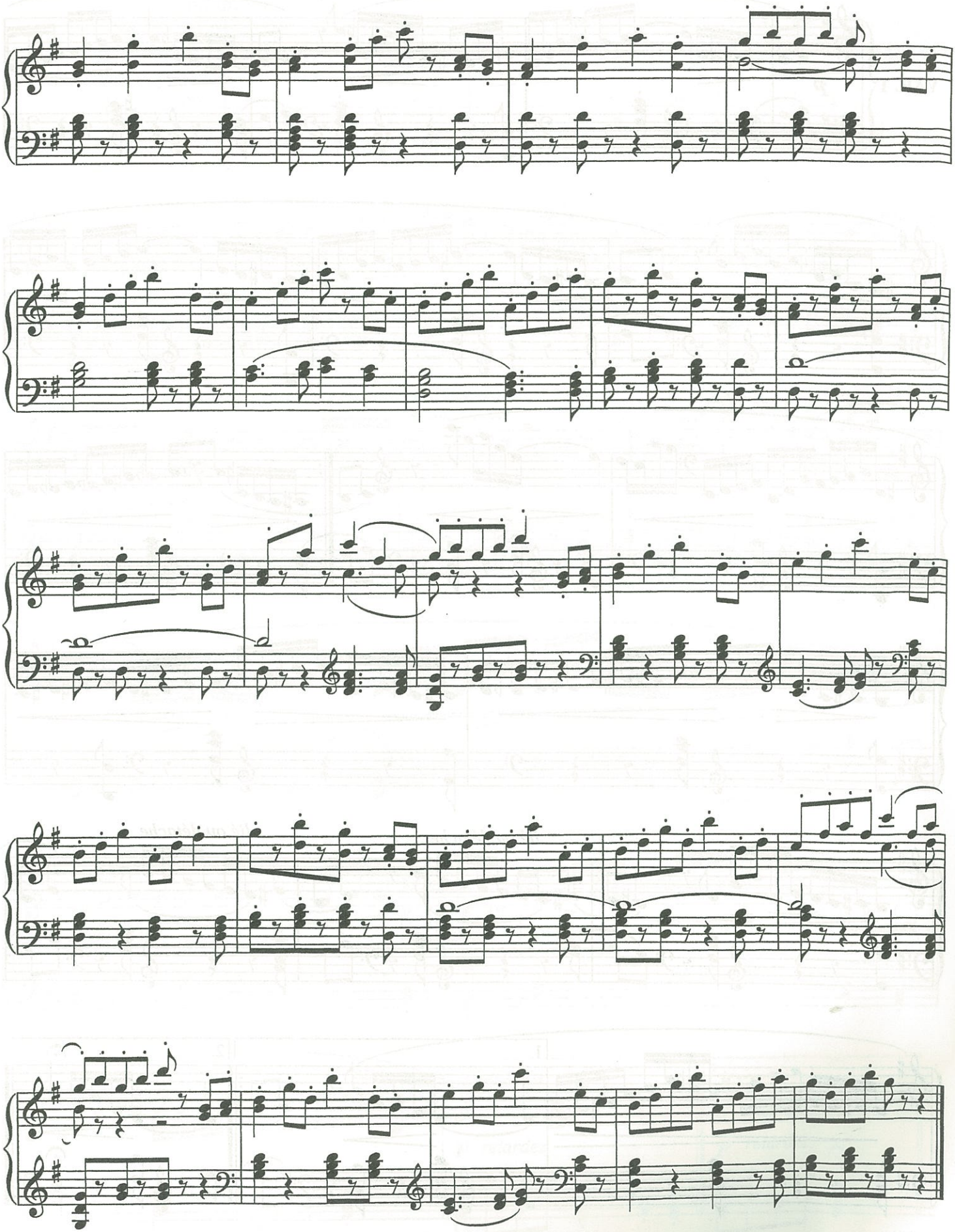
Fantasy on Mozart's *The Magic Flute*

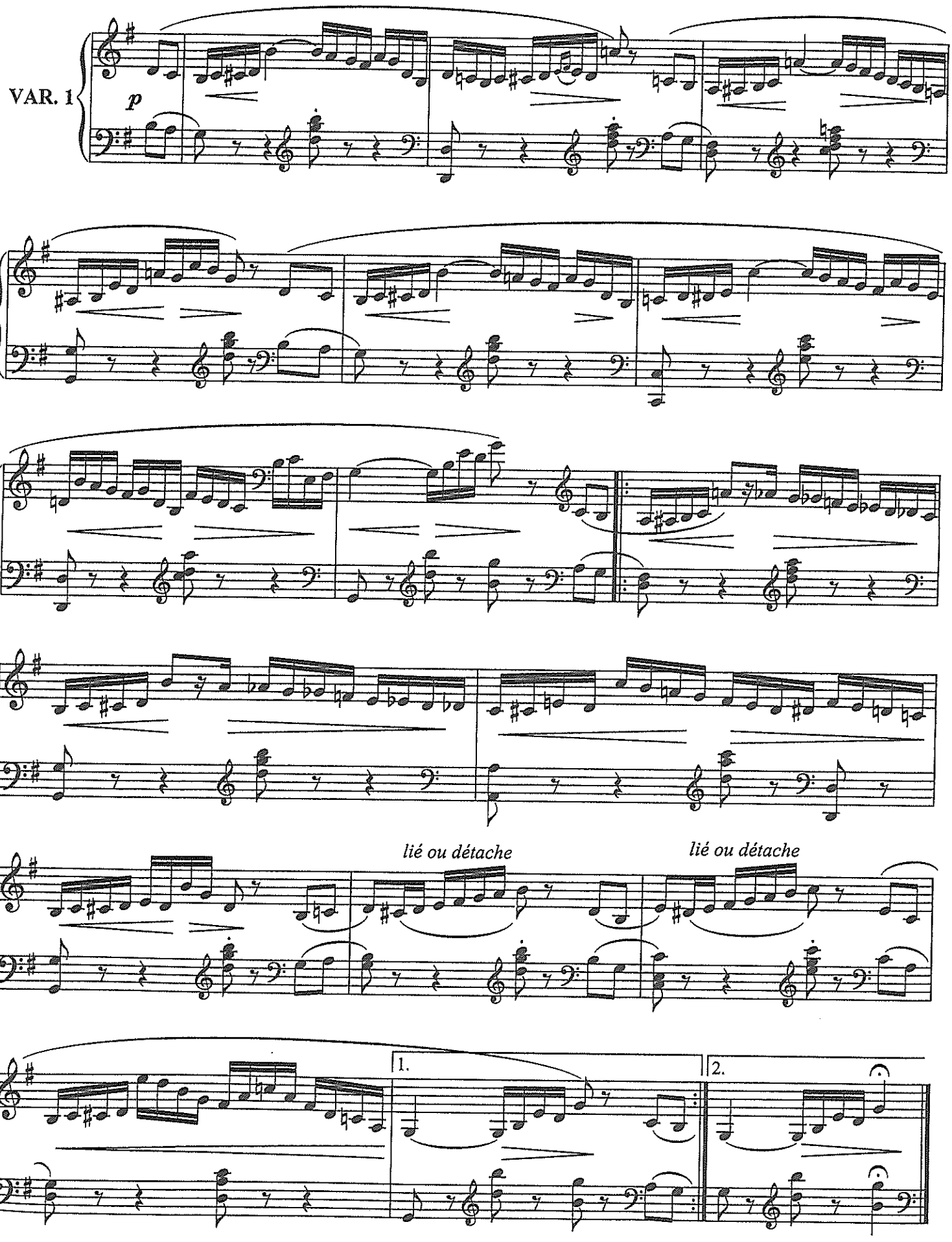
LOUIS-J.-A. LEFÉBURE-WÉLY
1817–1869

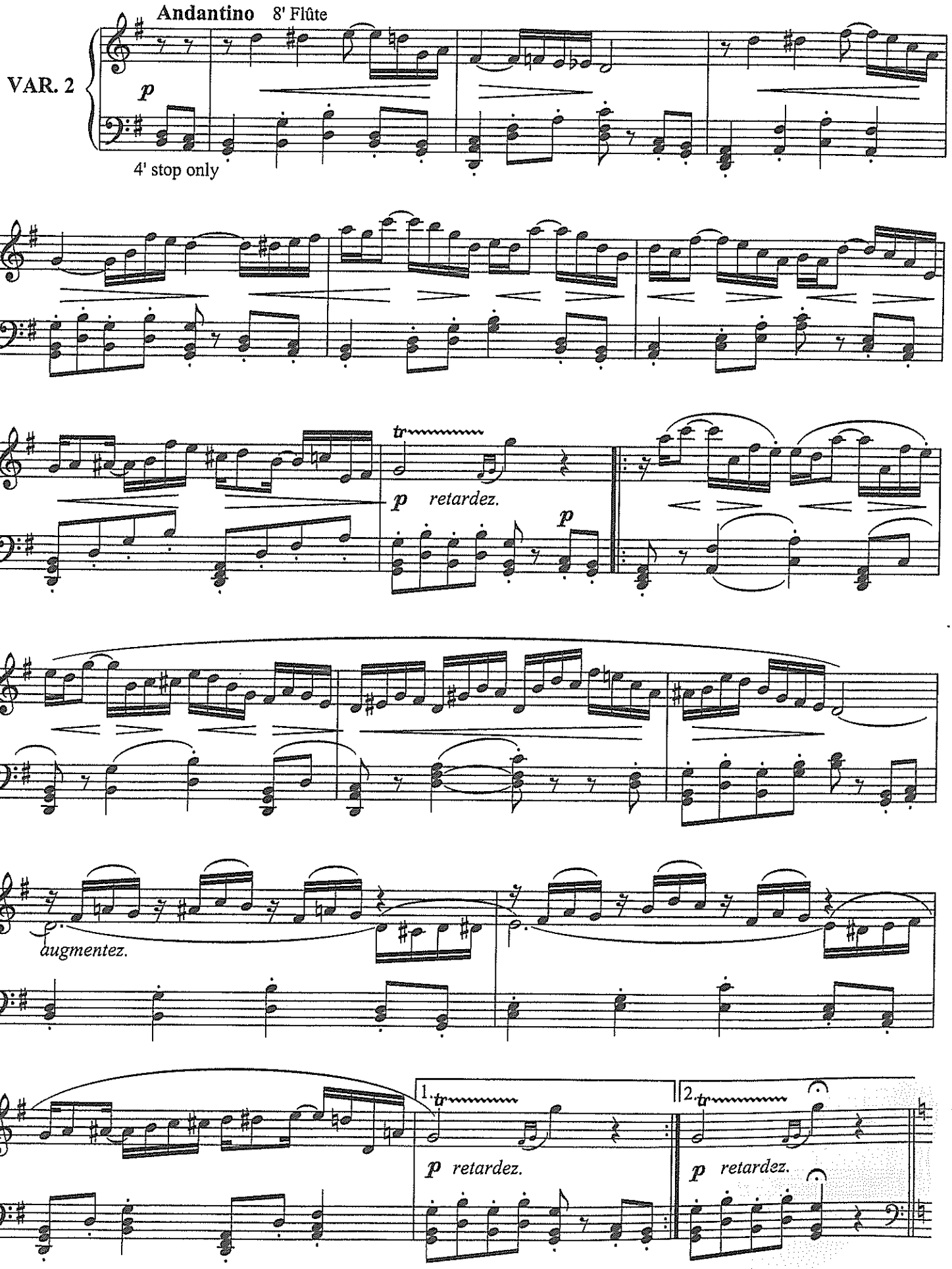


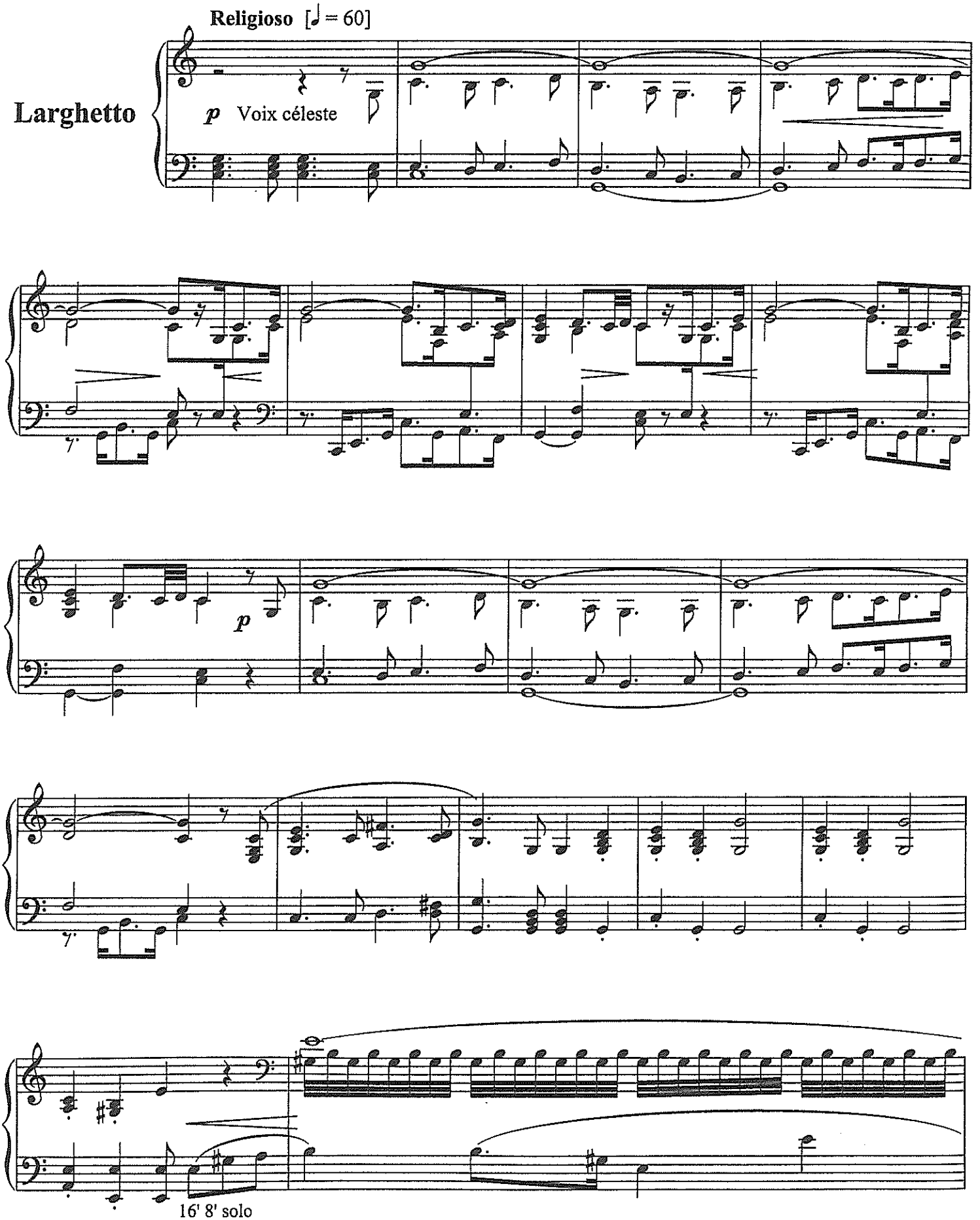

f
I.
p
retenu.
p
Animez.
p retardez.
Animez.
p retardez.
II.

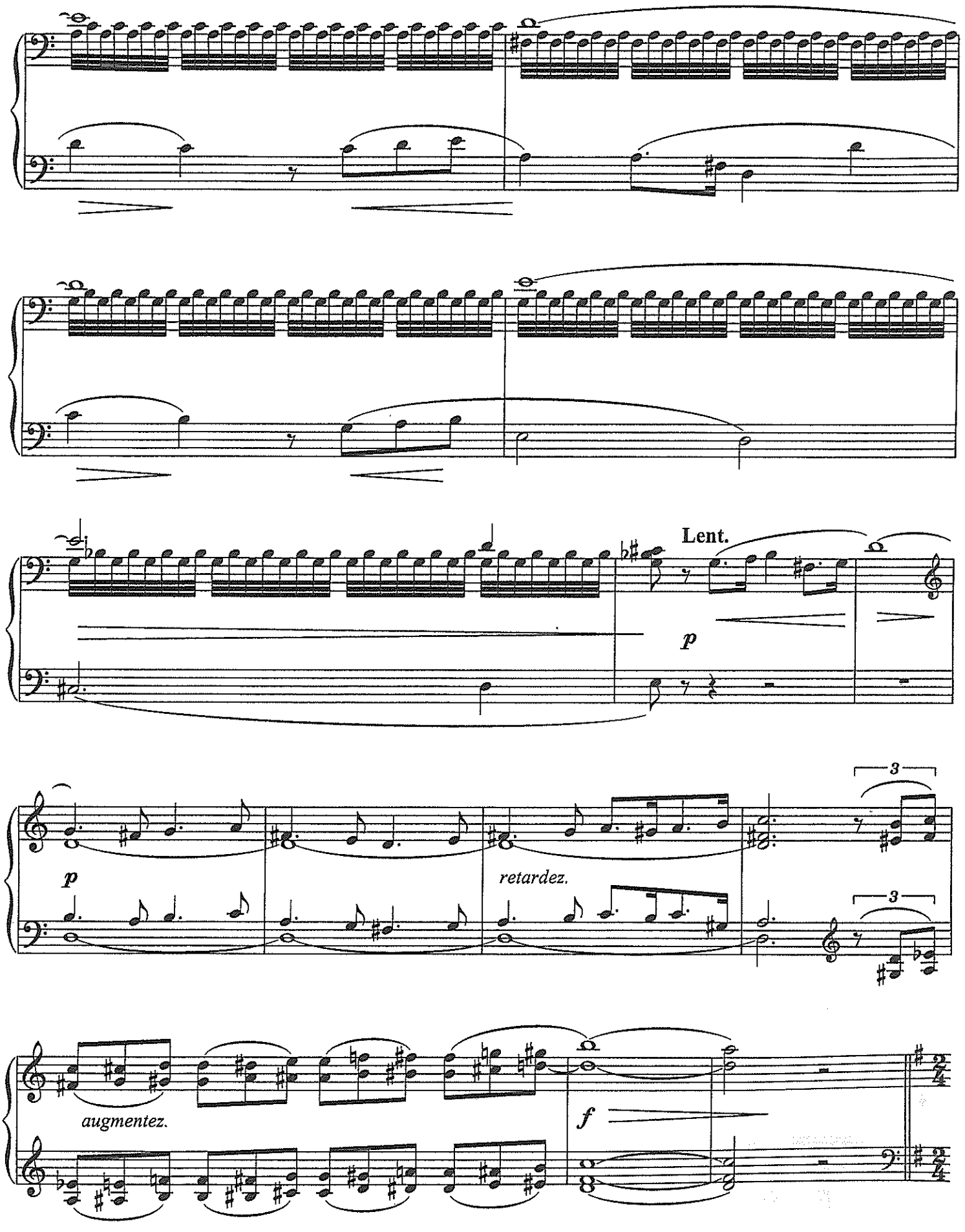

3
I.
II.
I.
retenez.
1r mouv!
retardez
Allegretto [♩ = 120]
p
p
I. 8' 2' or
Harp and Celesta
II. 8'

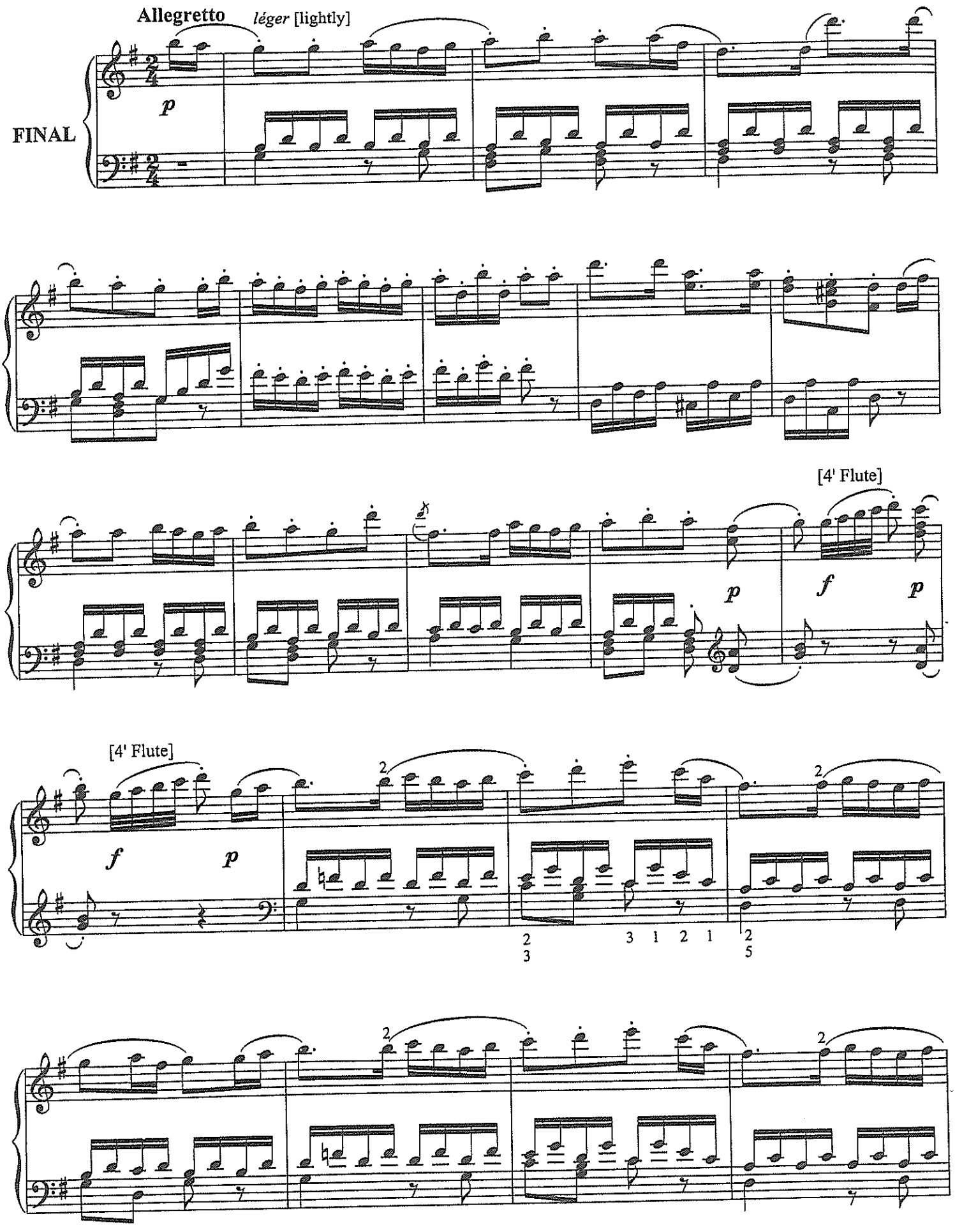


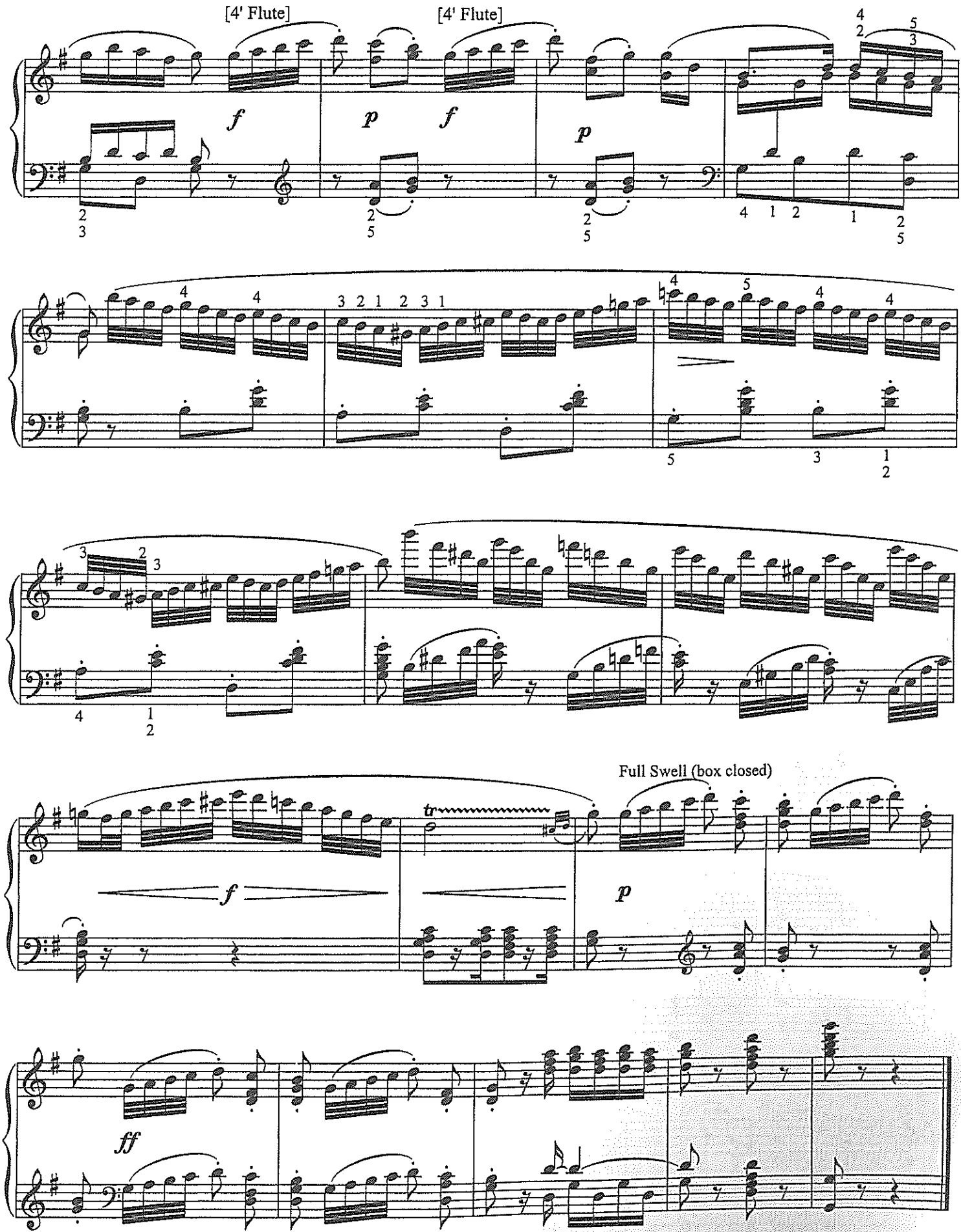

VAR. 1
p
lié ou détache
lié ou détache
1.
2.


Andantino 8' Flûte
VAR. 2
p
4' stop only
tr
p retardez.
p
augmentez.
1. tr
p retardez.
2. tr
p retardez.


Religioso [♩ = 60]
Larghetto
p Voix céleste
p
16' 8' solo


Lent.
p
p
retardez.
3
3
augmentez.
f

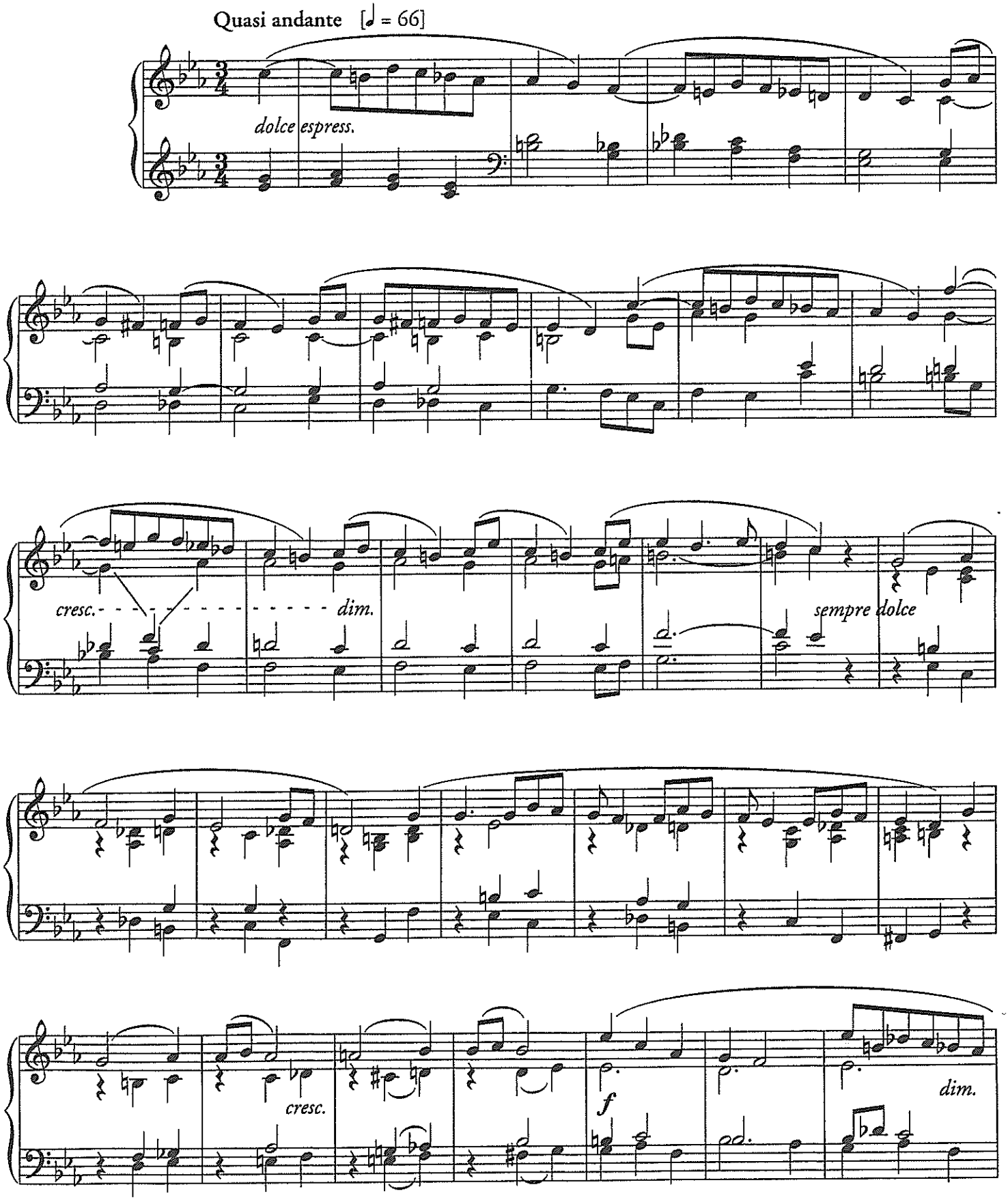

Allegretto
léger [lightly]
FINAL
p
[4' Flute]
p
f
p
[4' Flute]
f
p
2
3
3 1 2 1
2
5

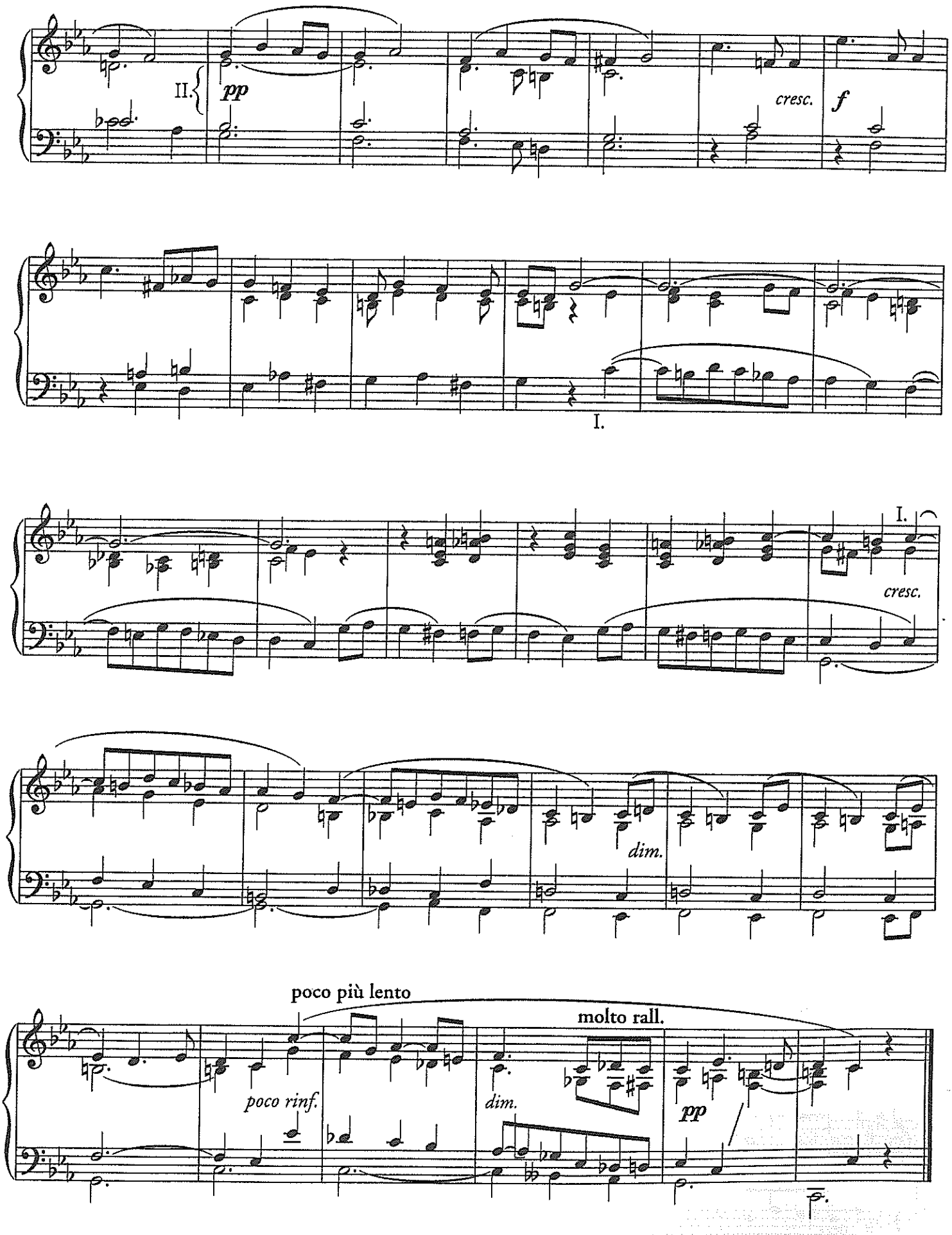

[4' Flute]
[4' Flute]
Full Swell (box closed)

# PETIT OFFERTOIRE

Jeux de Fonds de 8 p.

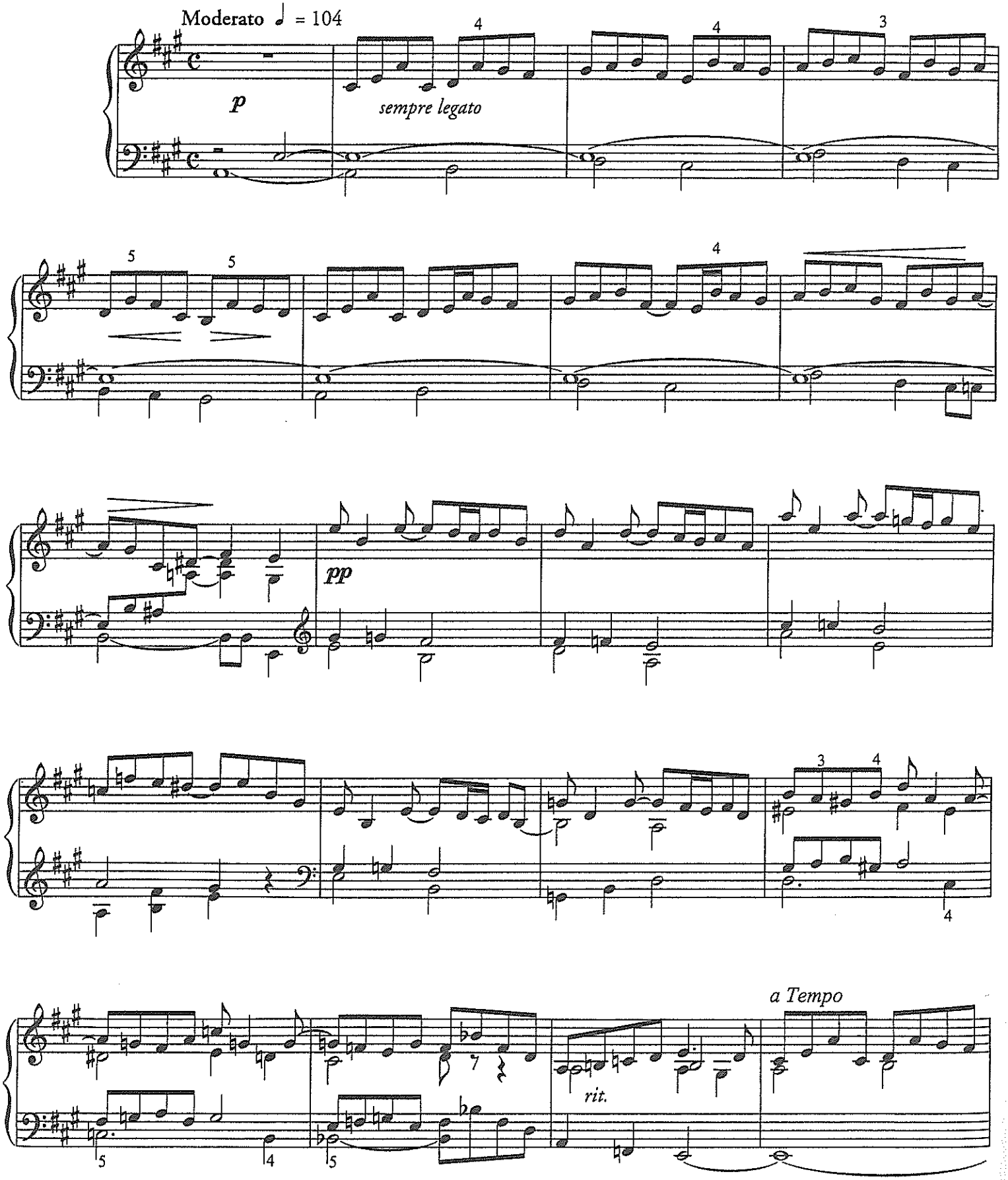
CÉSAR FRANCK
1822–1890

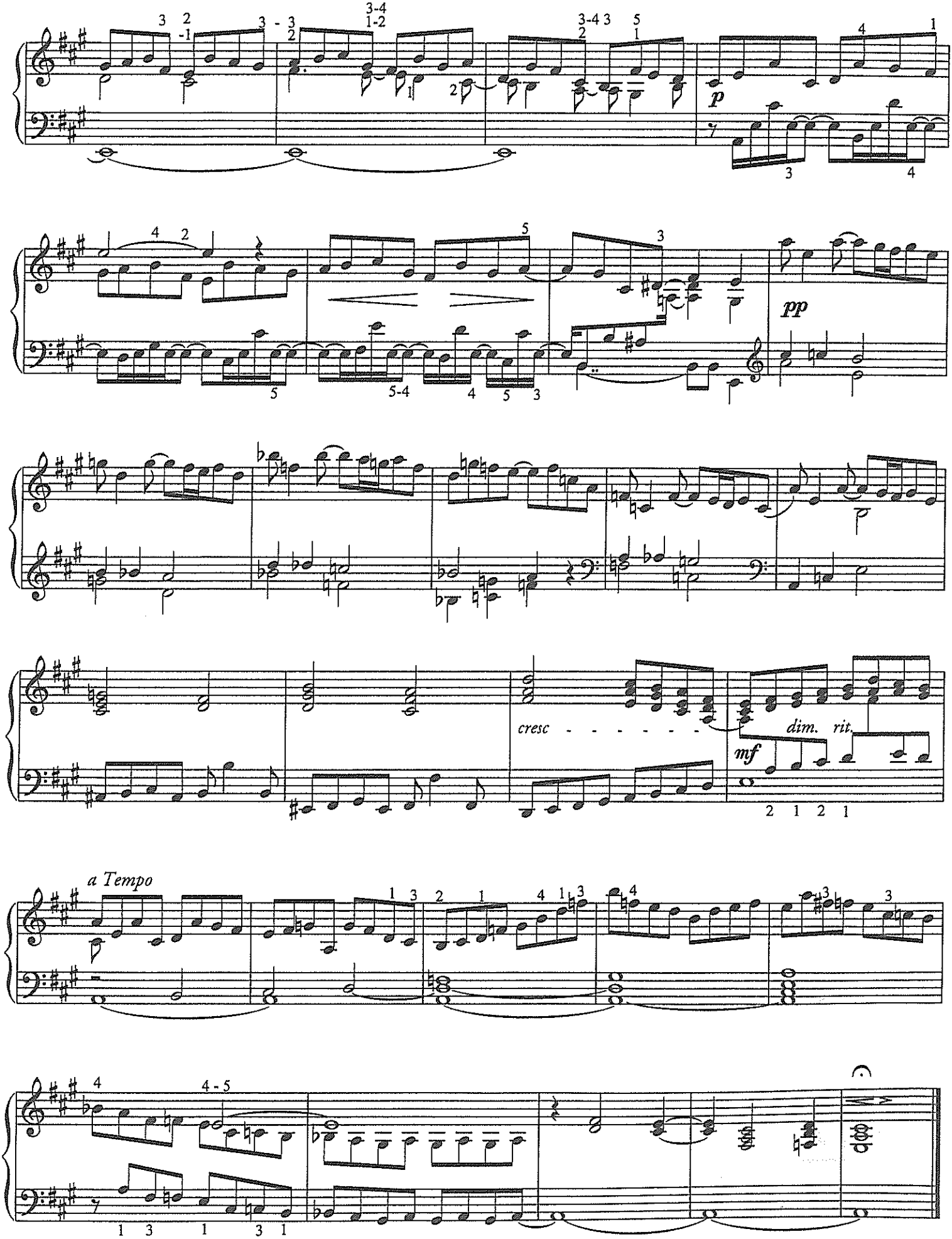



II.
pp
cresc.
f
I.
I.
cresc.
dim.
poco più lento
molto rall.
poco rinf.
dim.
pp

# PRÉLUDE

CAMILLE SAINT-SAËNS
1835–1921

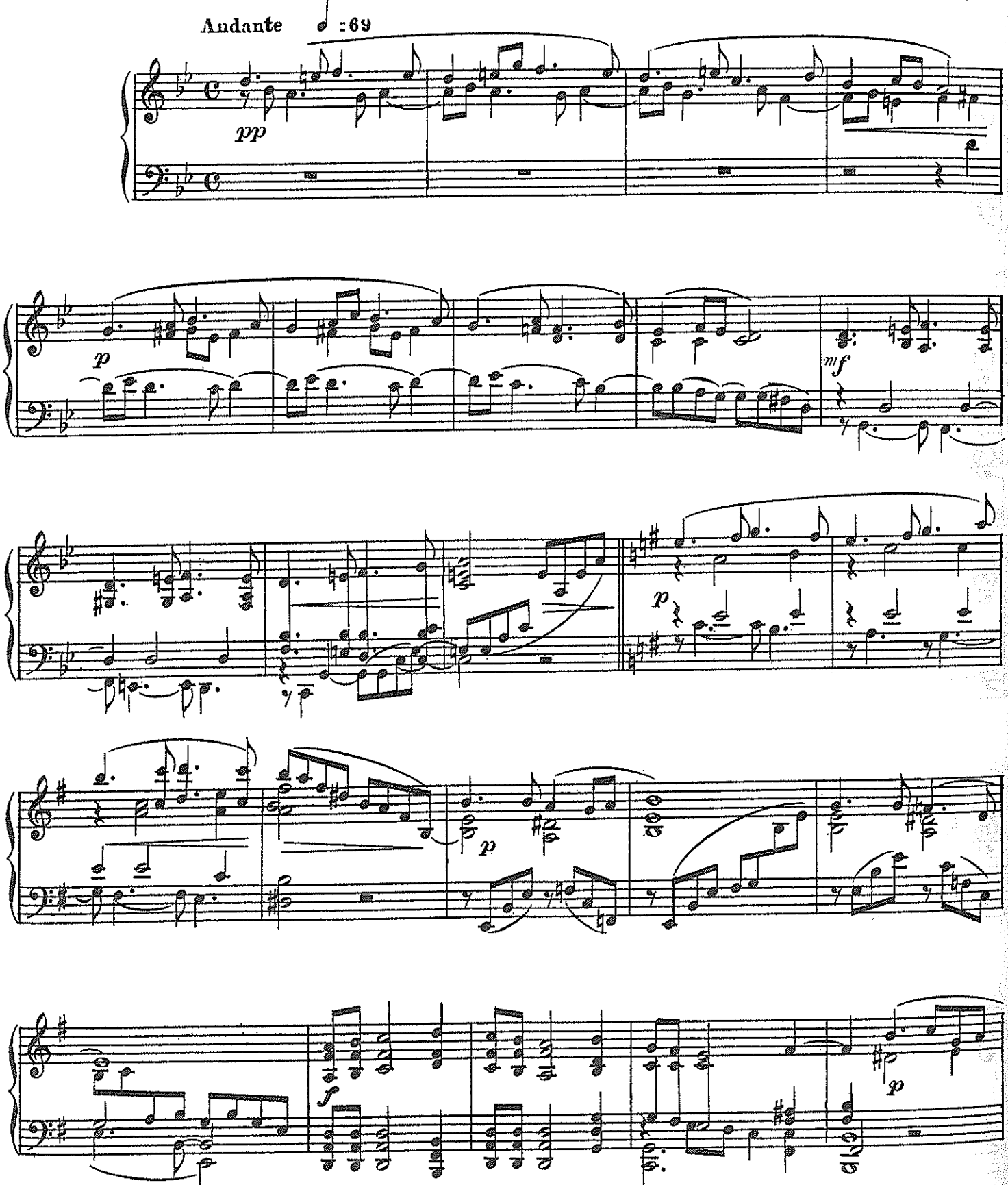


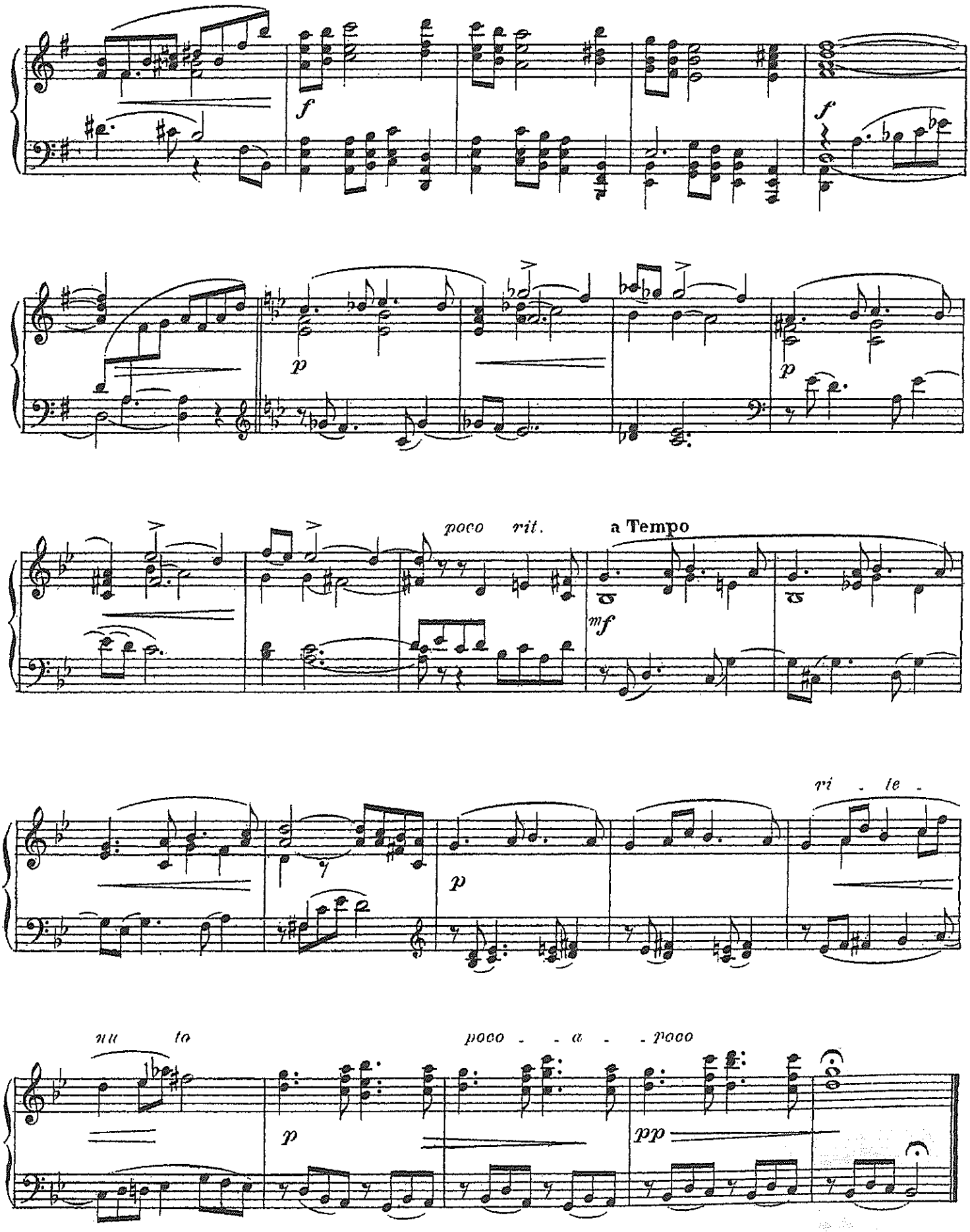

p
pp
cresc
dim.
rit.
mf
a Tempo

*À Monsieur l'abbé Joseph* JOUBERT

# PRELUDE IN G MINOR

CÉSAR CUI
1835–1918



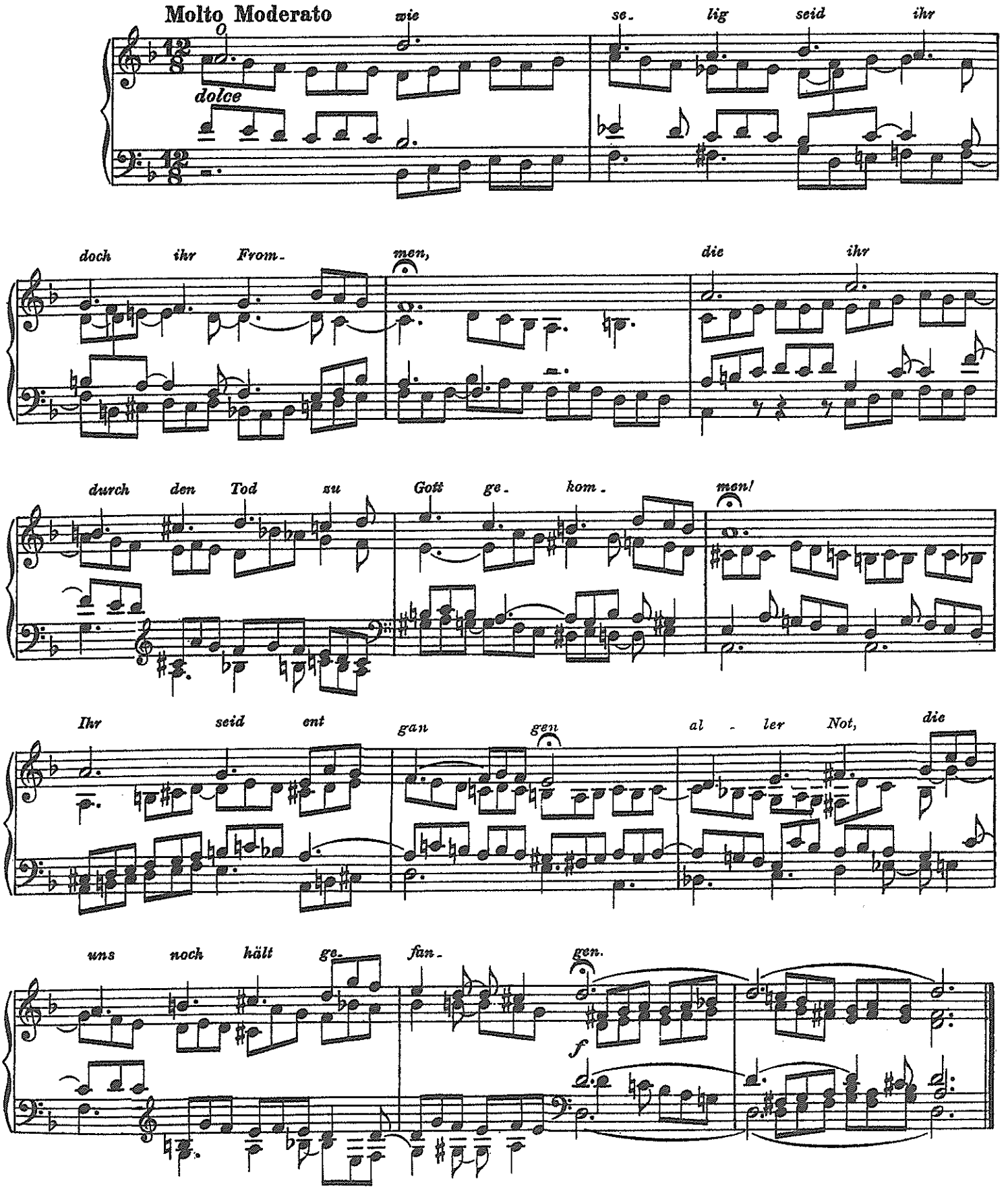

f
f
p
p
poco rit.
a Tempo
mf
ri - te -
p
nu ta
poco - - a - - poco
p
pp

# BLEST ARE YE FAITHFUL SOULS

*O wie selig seid ihr doch ihr Fromen*

Op. 122, No. 6

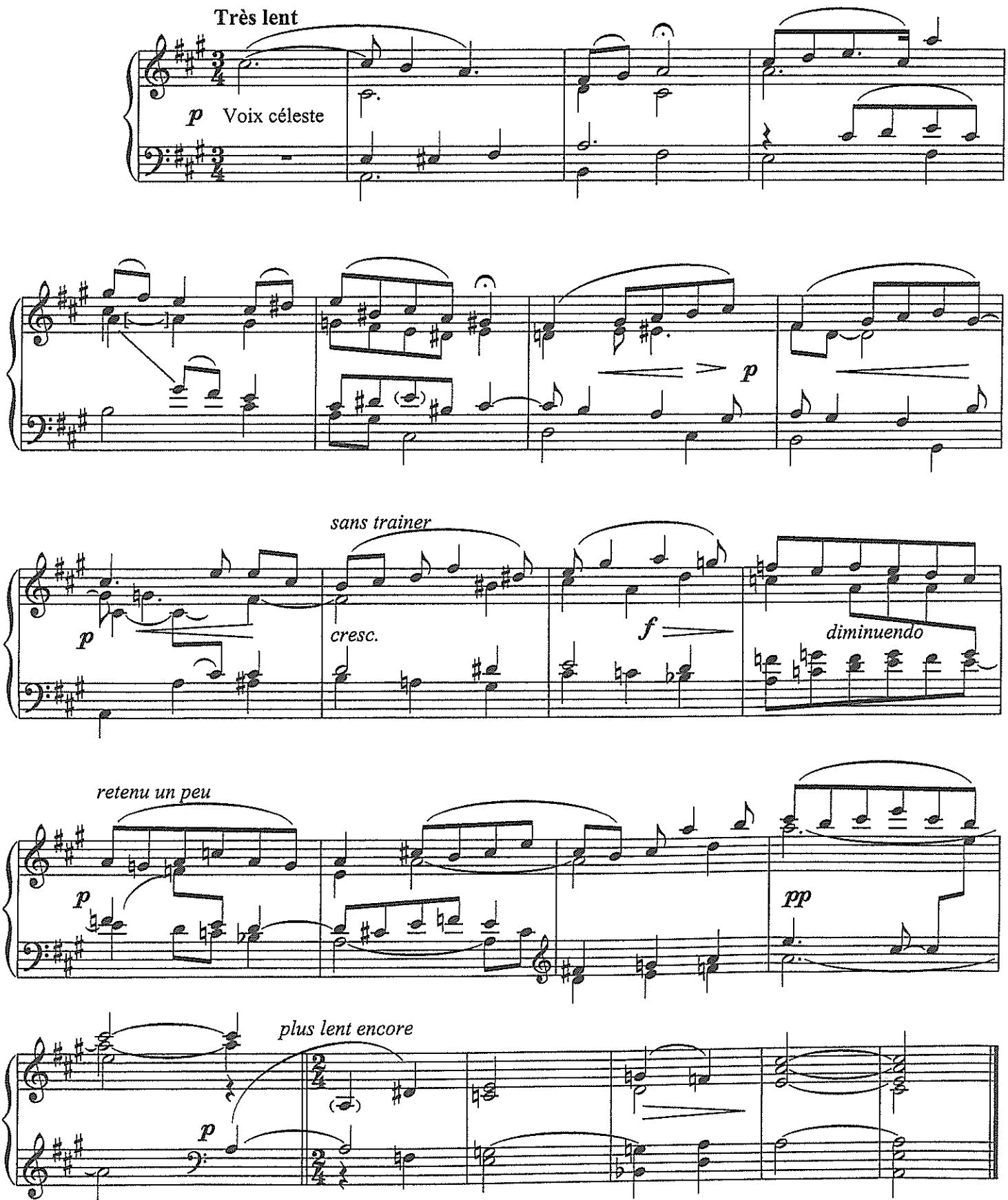
JOHANNES BRAHMS
1833–1897



*à Marcel LABEY*

# PRIÈRE

PIERRE DE BRÉVILLE
1861–1949



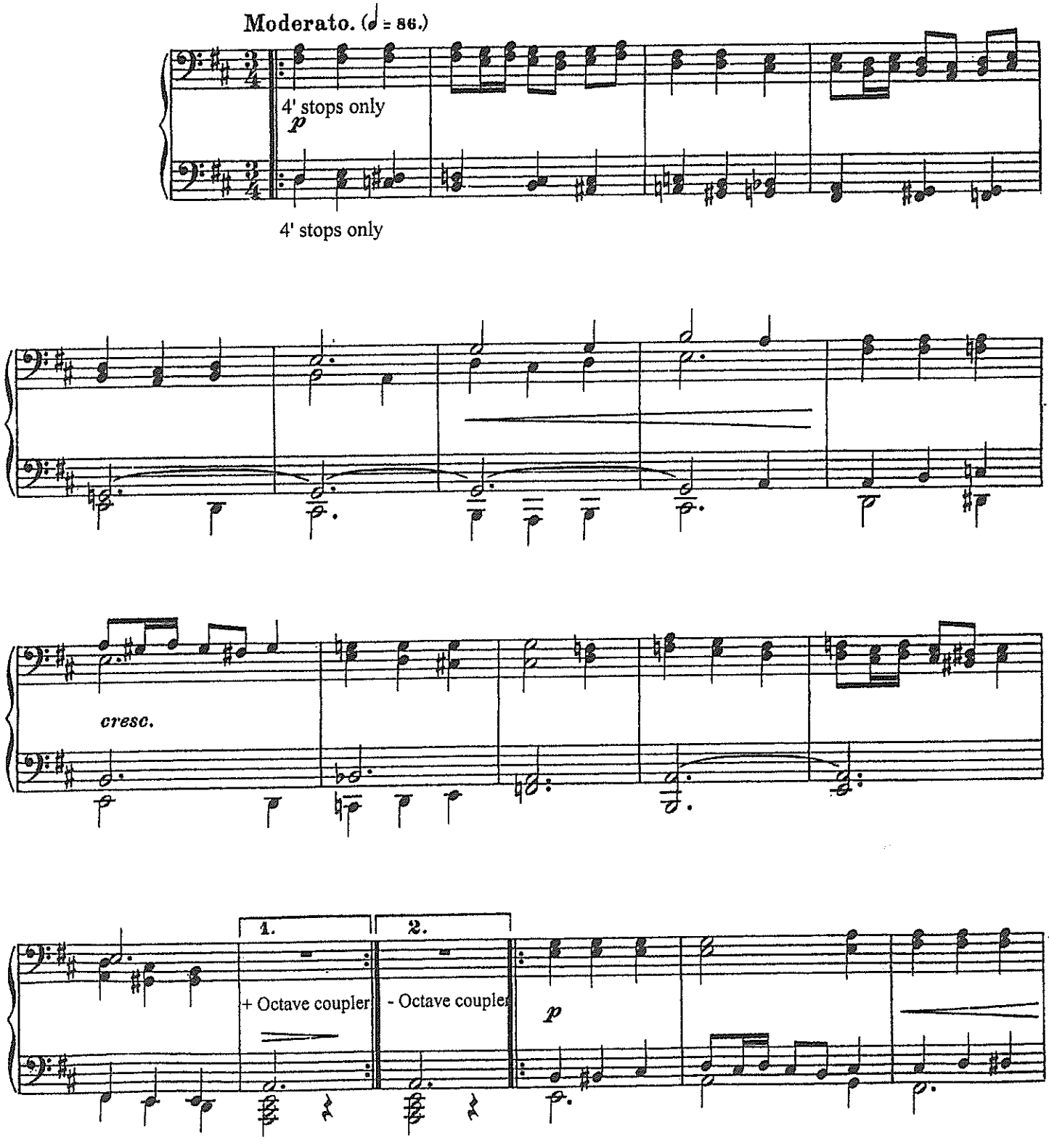

November 1, 1912

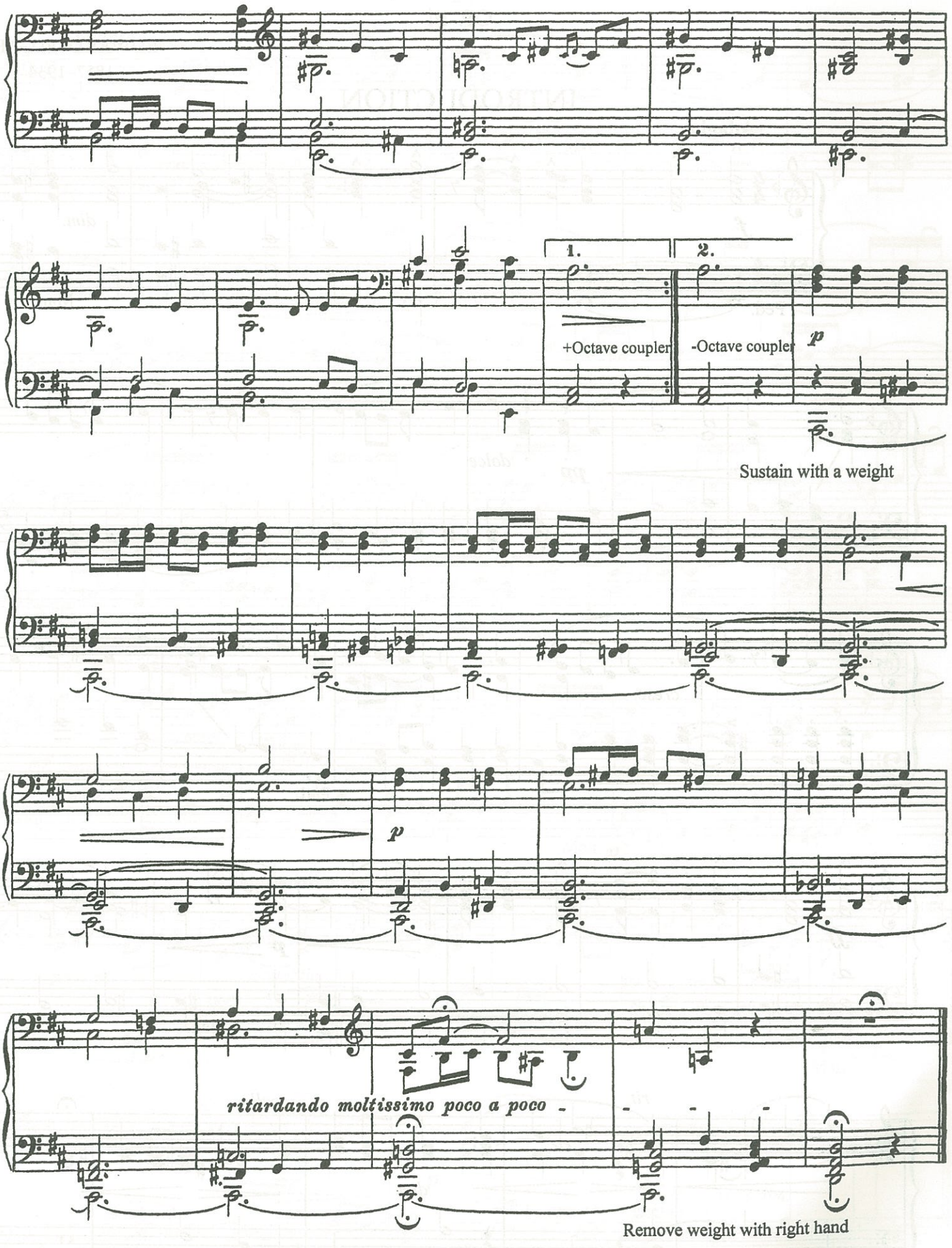
# MENUETT

Op. 44, No. 2

This piece should sound an octave higher than written. Either register it on stops of 4-foot pitch and above, or play on 8-foot registration an octave higher.

ARTHUR BIRD
1856–1923



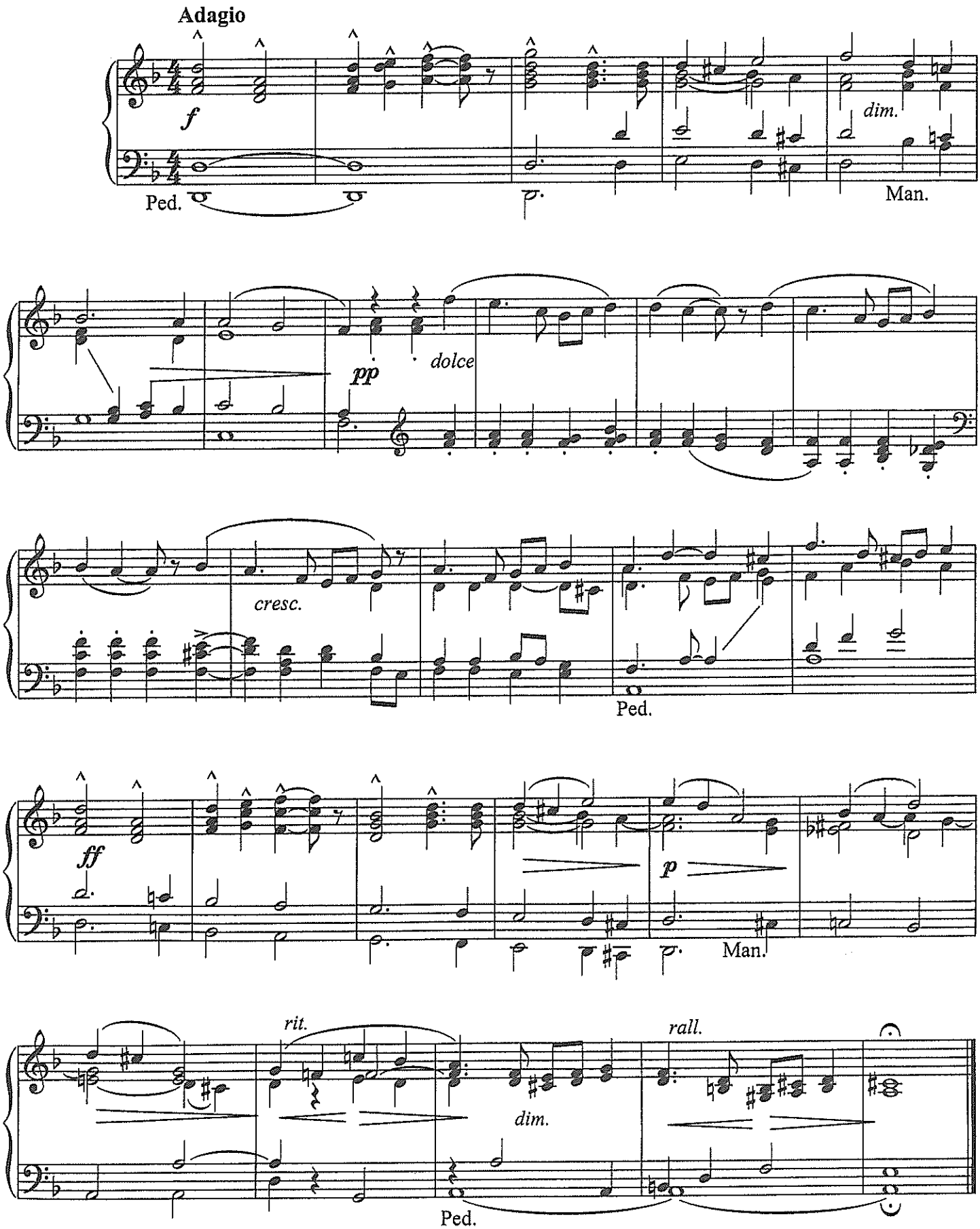

1.
2.
+Octave coupler
-Octave coupler
p
Sustain with a weight
p
ritardando moltissimo poco a poco
Remove weight with right hand

# VESPER VOLUNTARIES

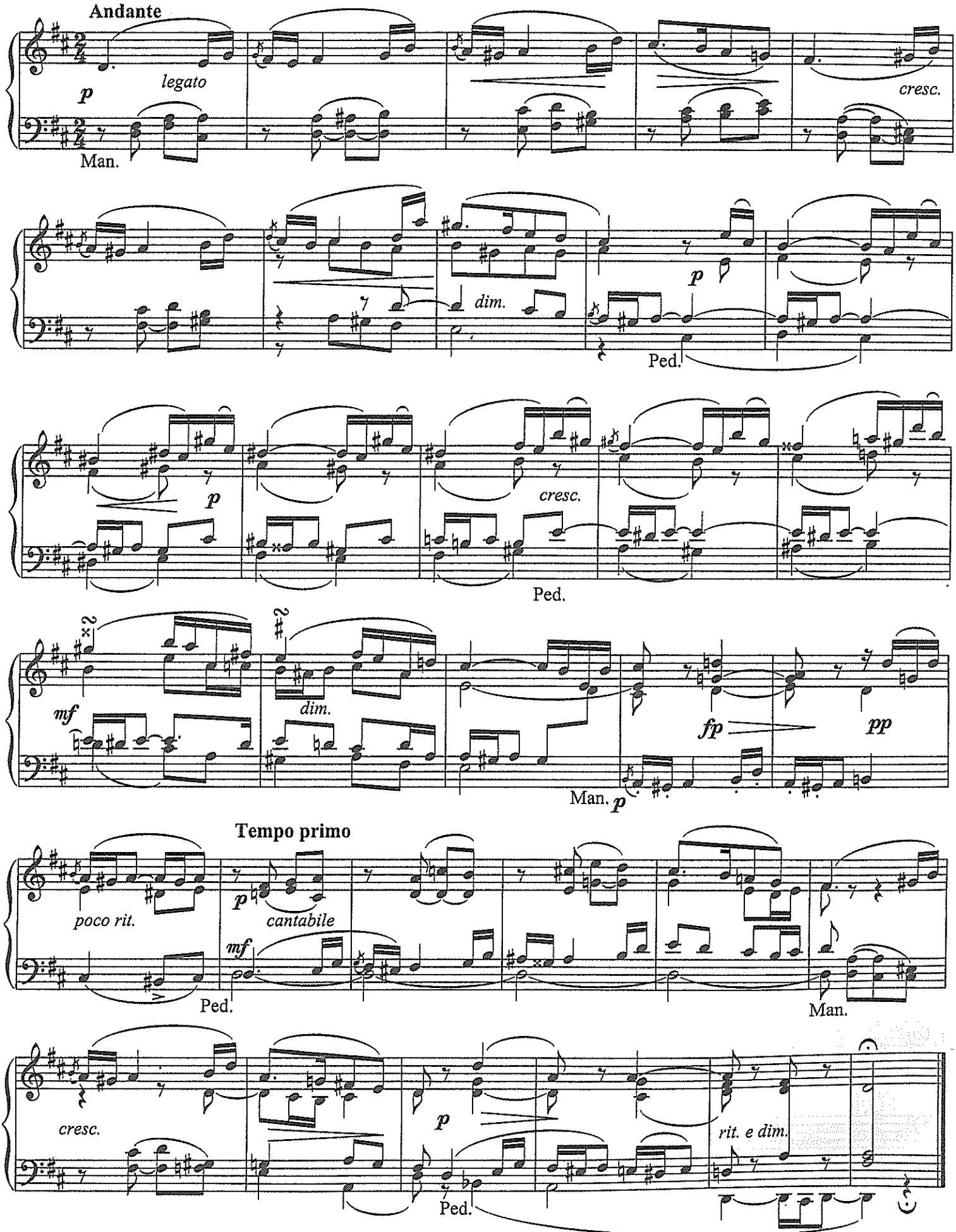
OP. 14

EDWARD ELGAR
1857–1934

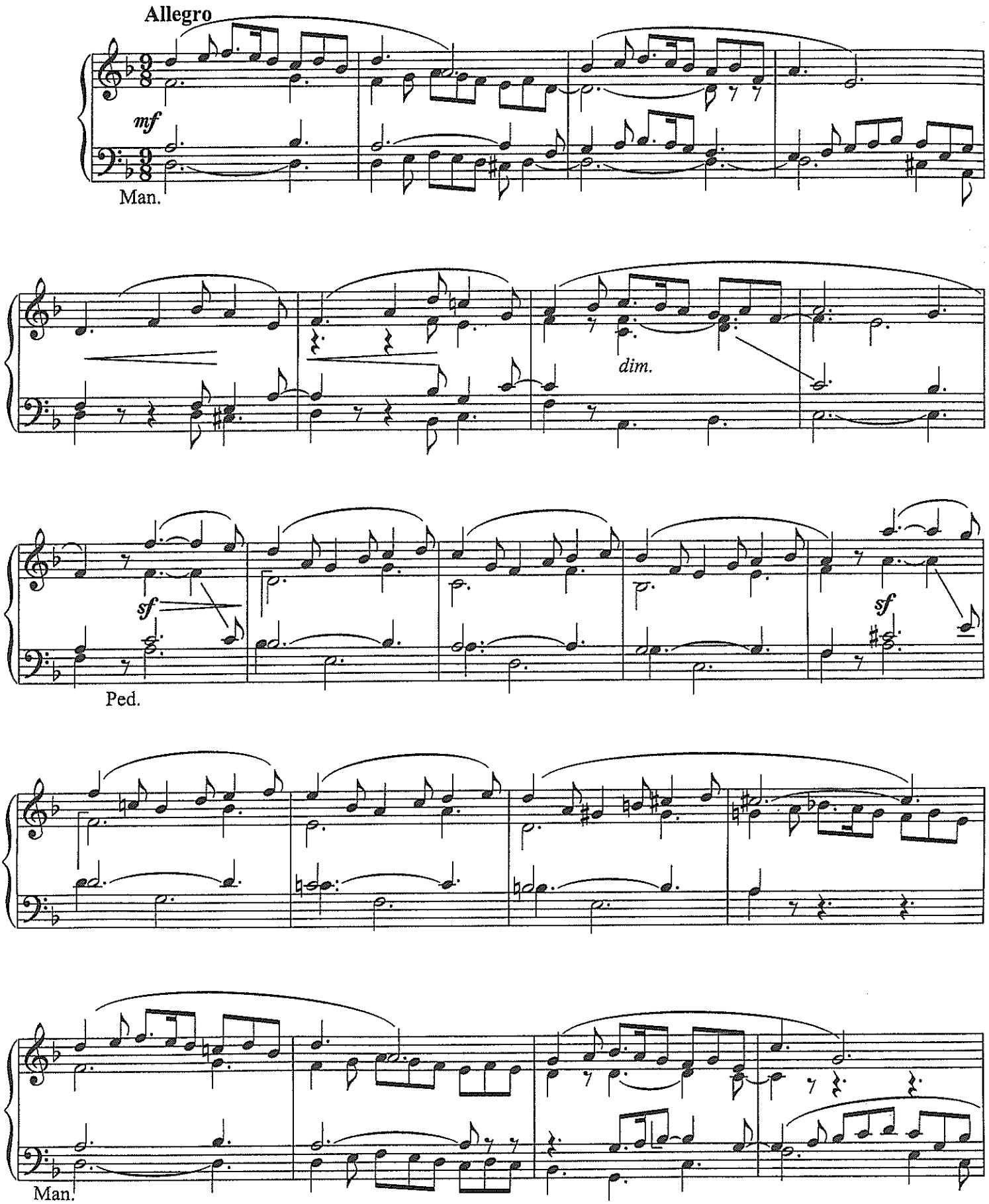
## INTRODUCTION

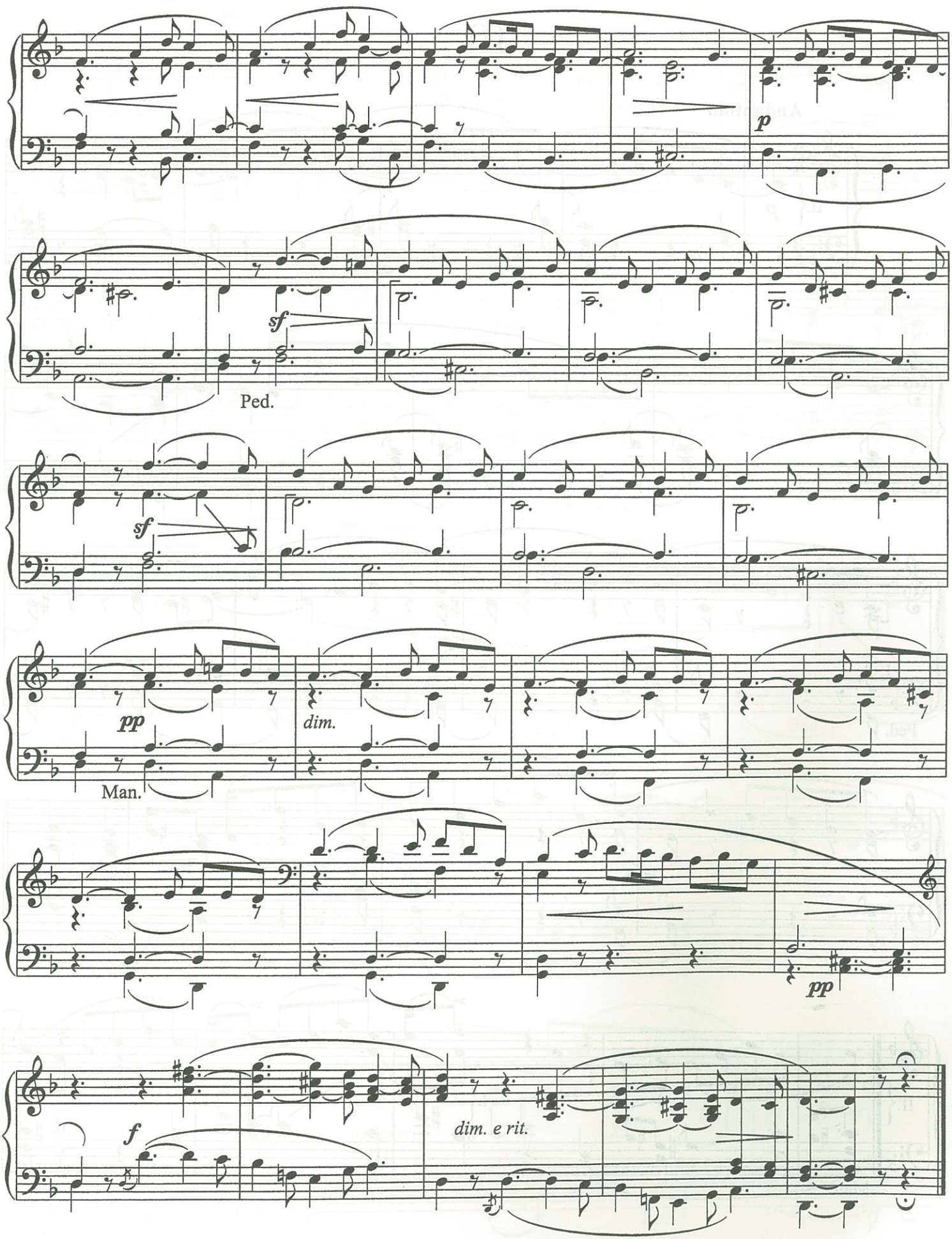


# I.

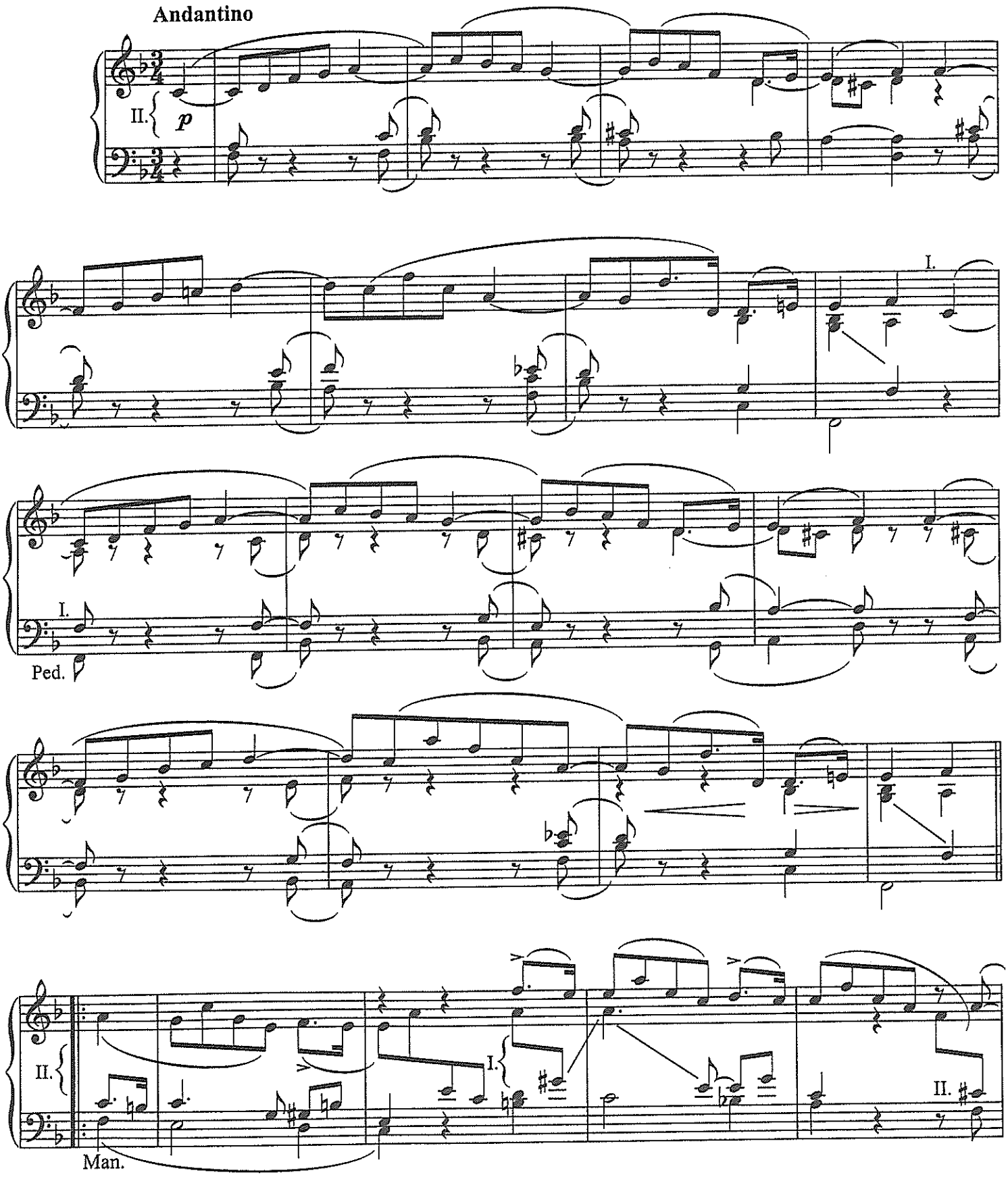

Andante
p
legato
Man.
cresc.
dim.
p
Ped.
p
cresc.
Ped.
mf
dim.
fp
pp
Man.
p
Tempo primo
poco rit.
p
cantabile
mf
Ped.
Man.
cresc.
p
rit. e dim.
Ped.

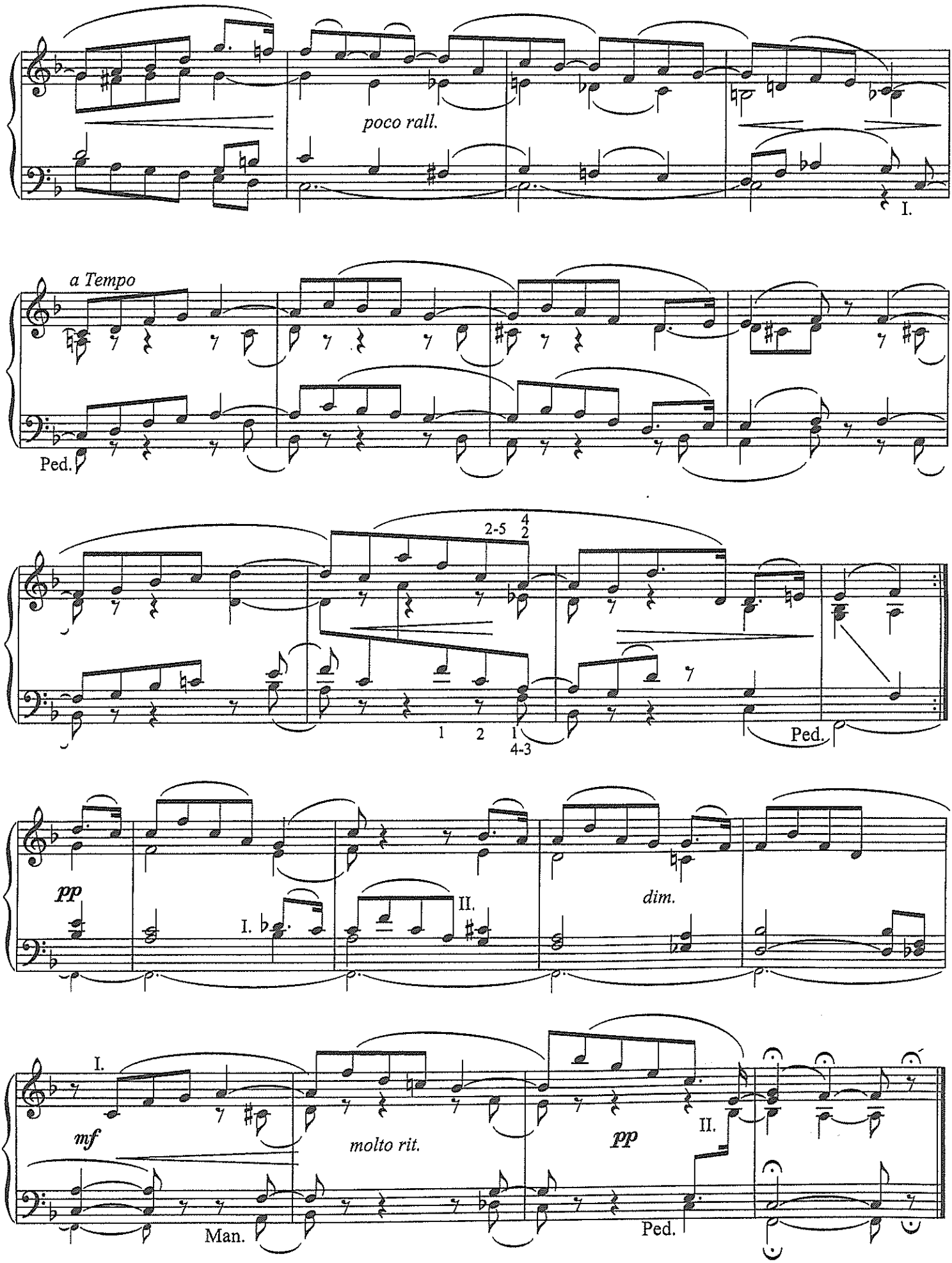
# II.




p
sf
Ped.
sf
pp
dim.
Man.
pp
f
dim. e rit.

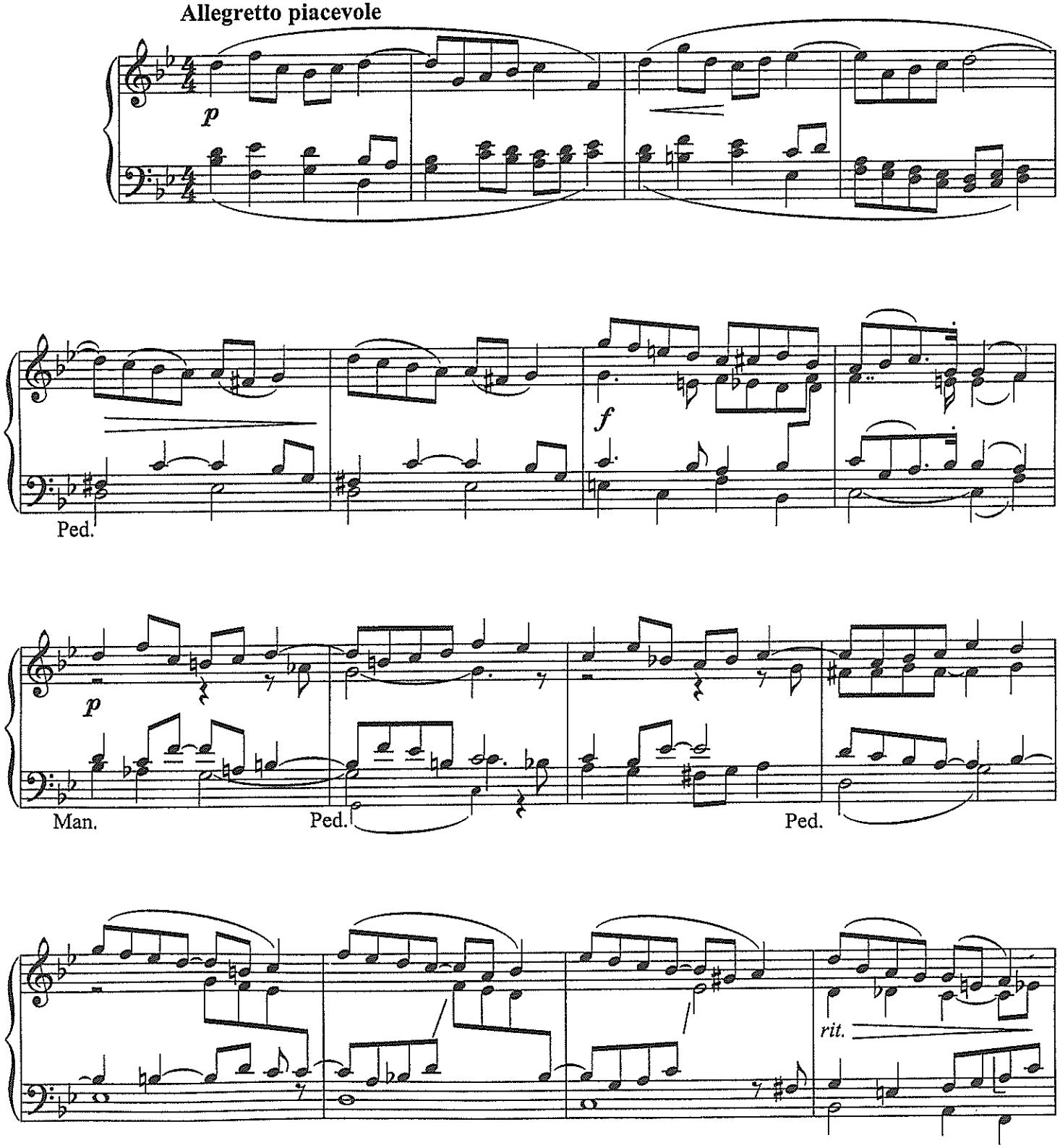
# III.

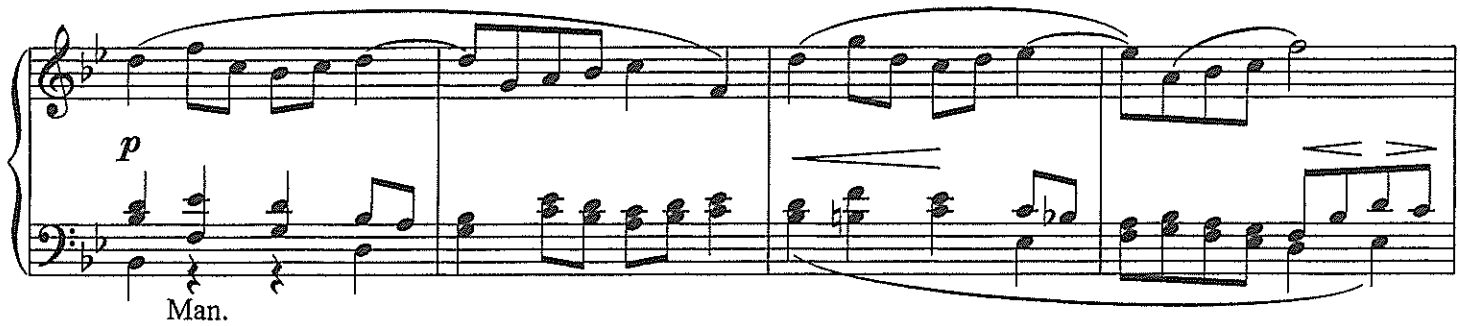


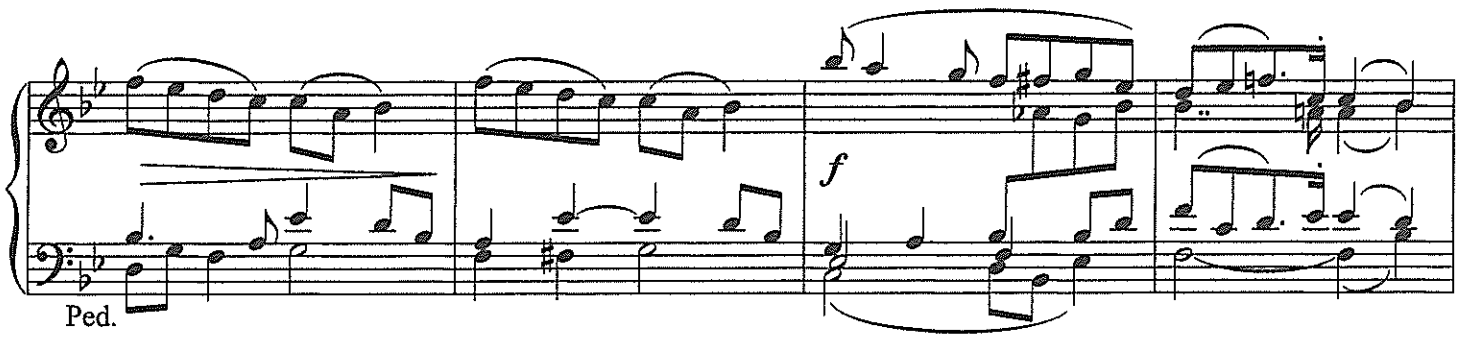

poco rall.
I.
a Tempo
Ped.
2-5
4
2
1
2
1
4-3
Ped.
pp
I.
II.
dim.
I.
mf
molto rit.
Man.
pp
II.
Ped.

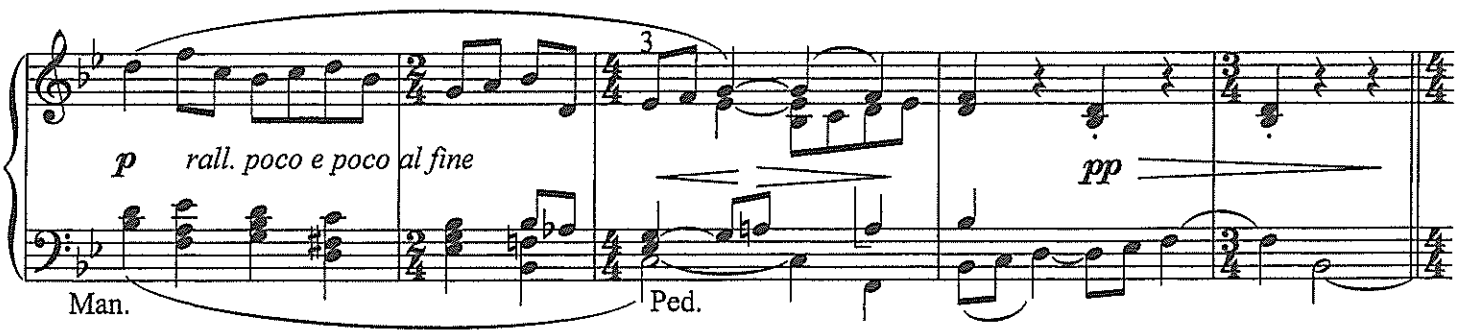
# IV.

**Allegretto piacevole**



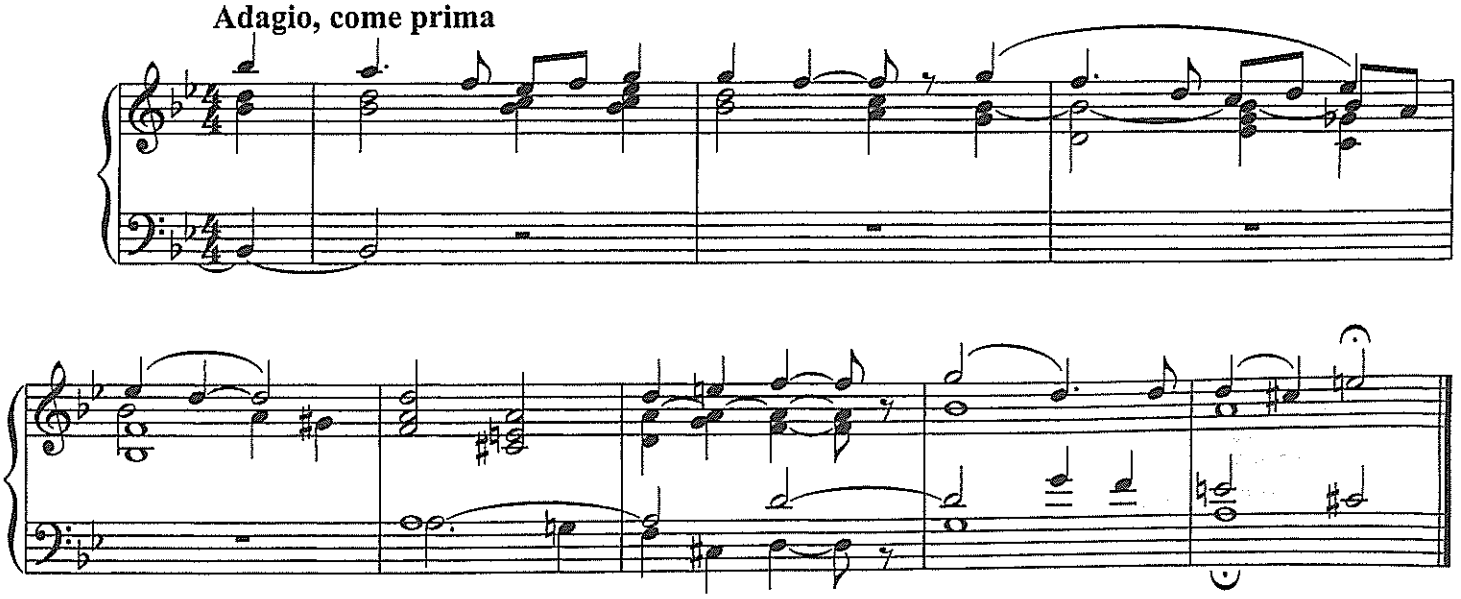


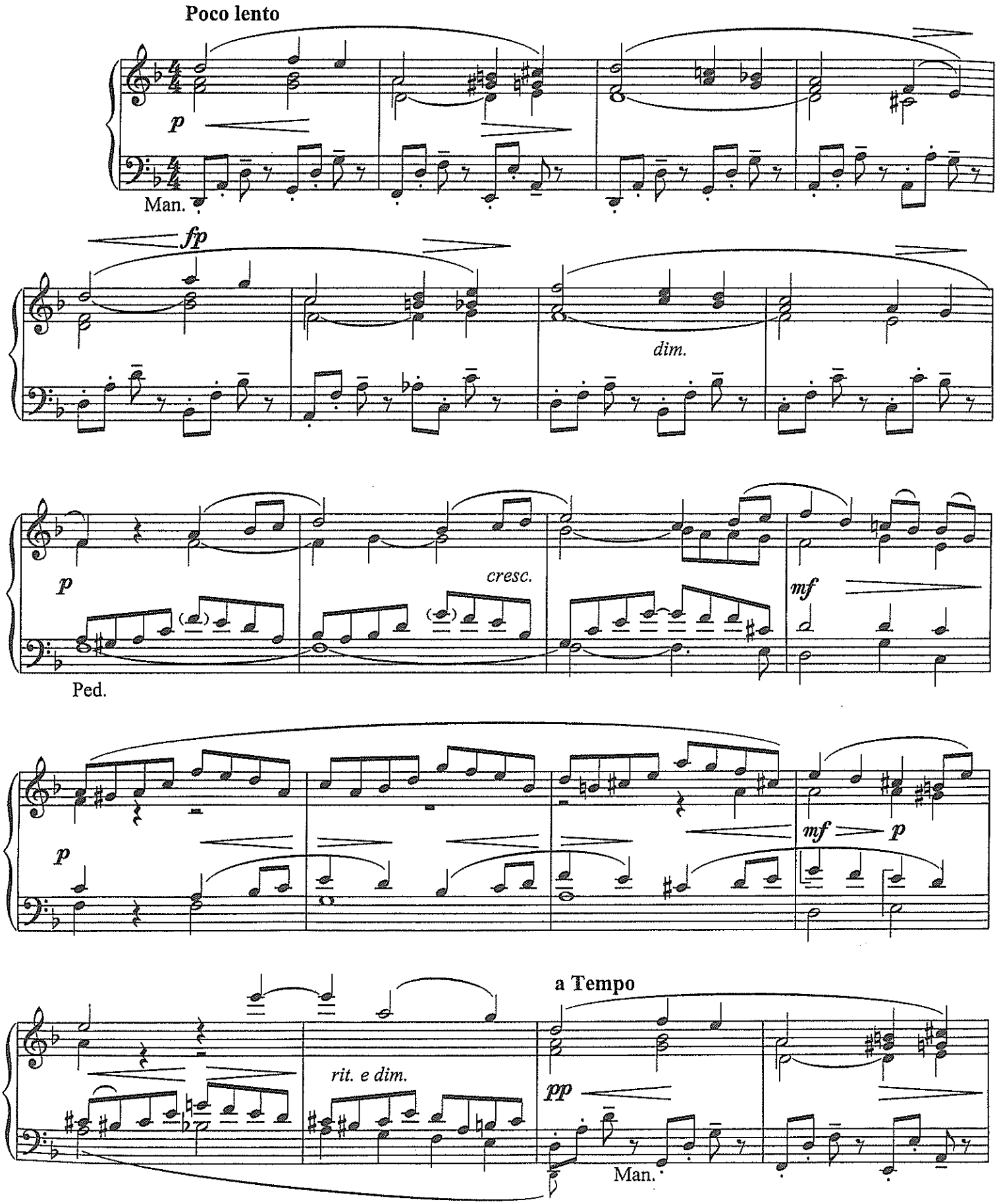



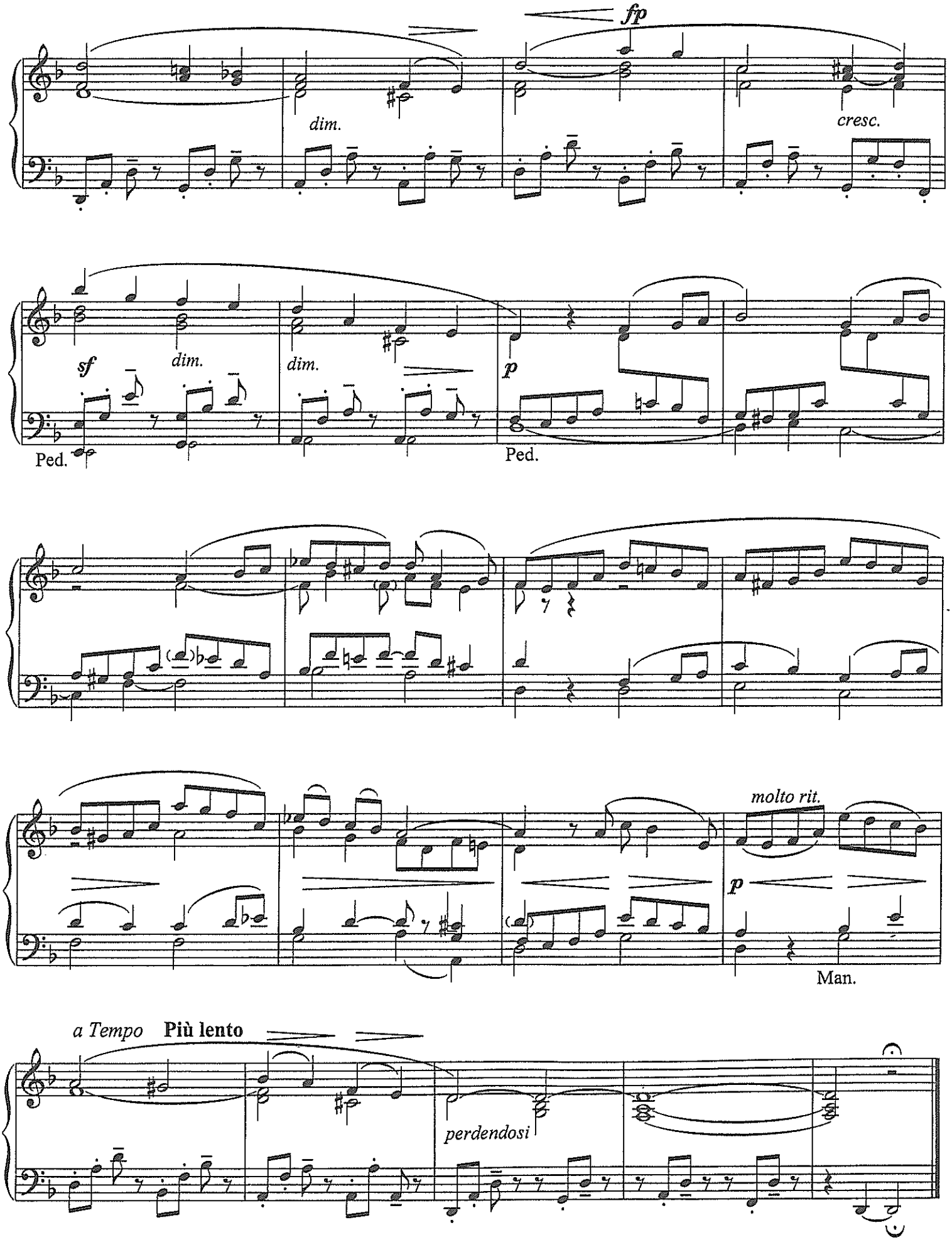

# INTERMEZZO

**Adagio, come prima**

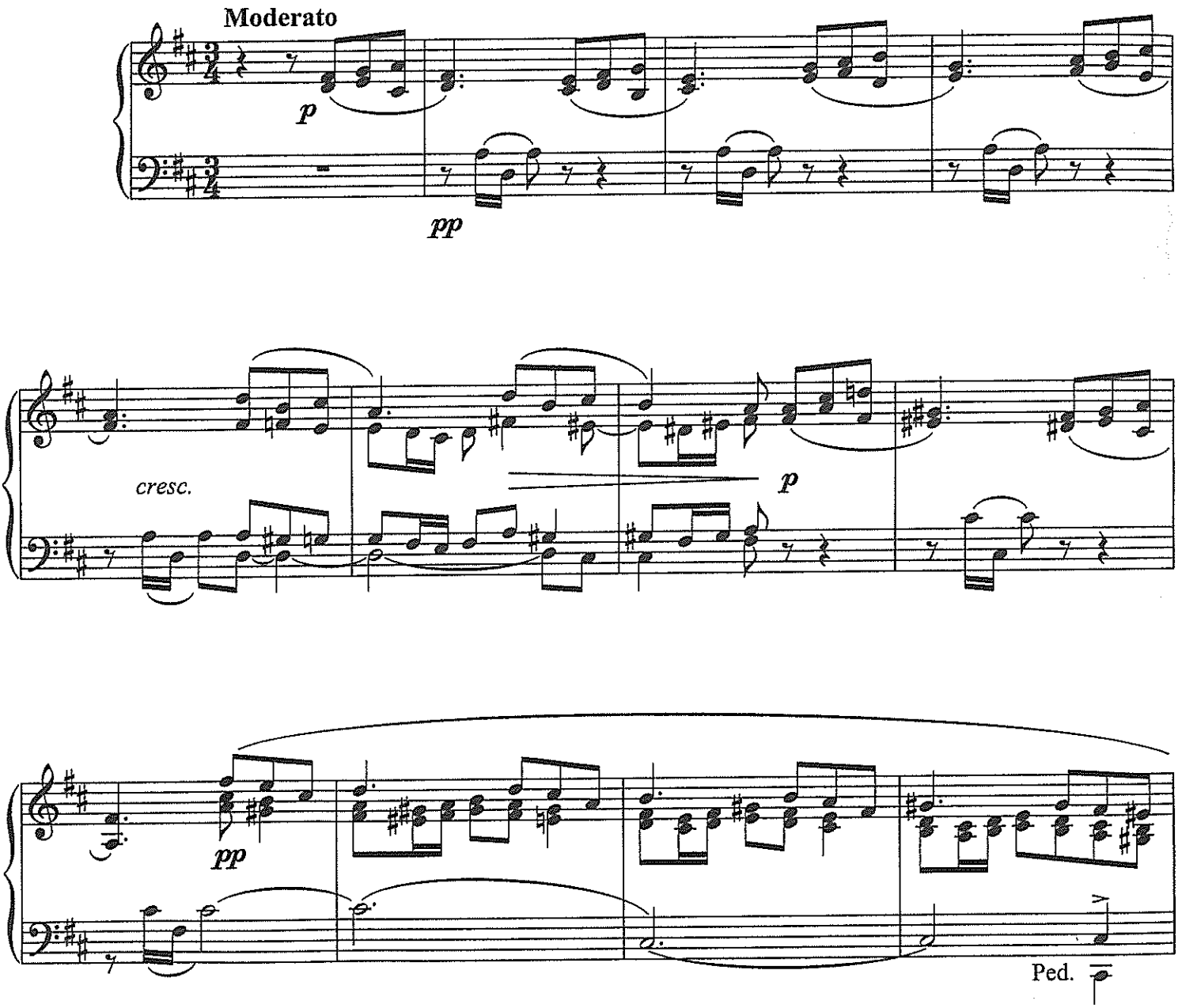


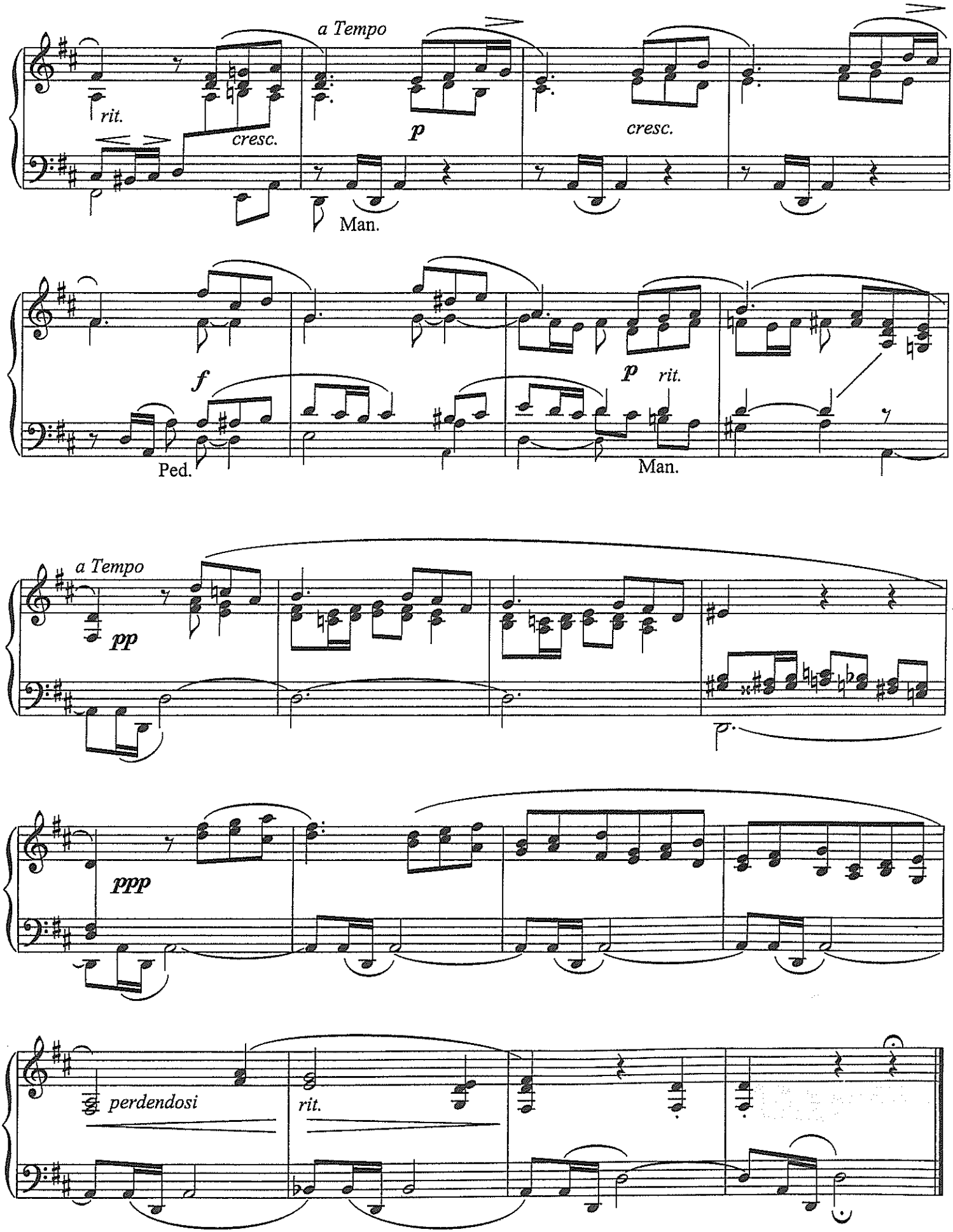
# V.


Poco lento
p
Man.
fp
dim.
p
cresc.
mf
Ped.
p
mf
p
a Tempo
rit. e dim.
pp
Man.

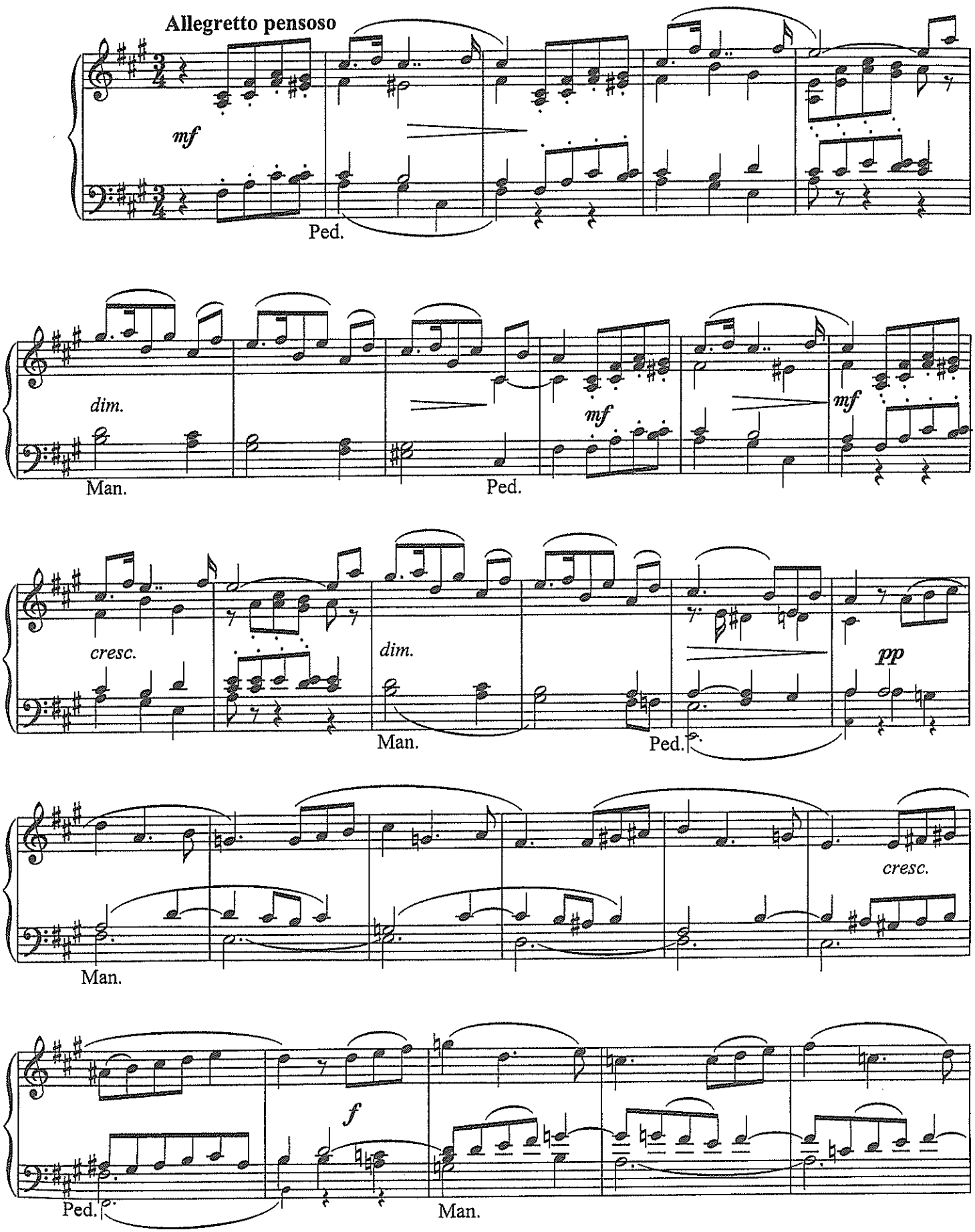

fp
dim.
cresc.
sf
dim.
dim.
p
Ped.
Ped.
molto rit.
p
Man.
a Tempo
Più lento
perdendosi

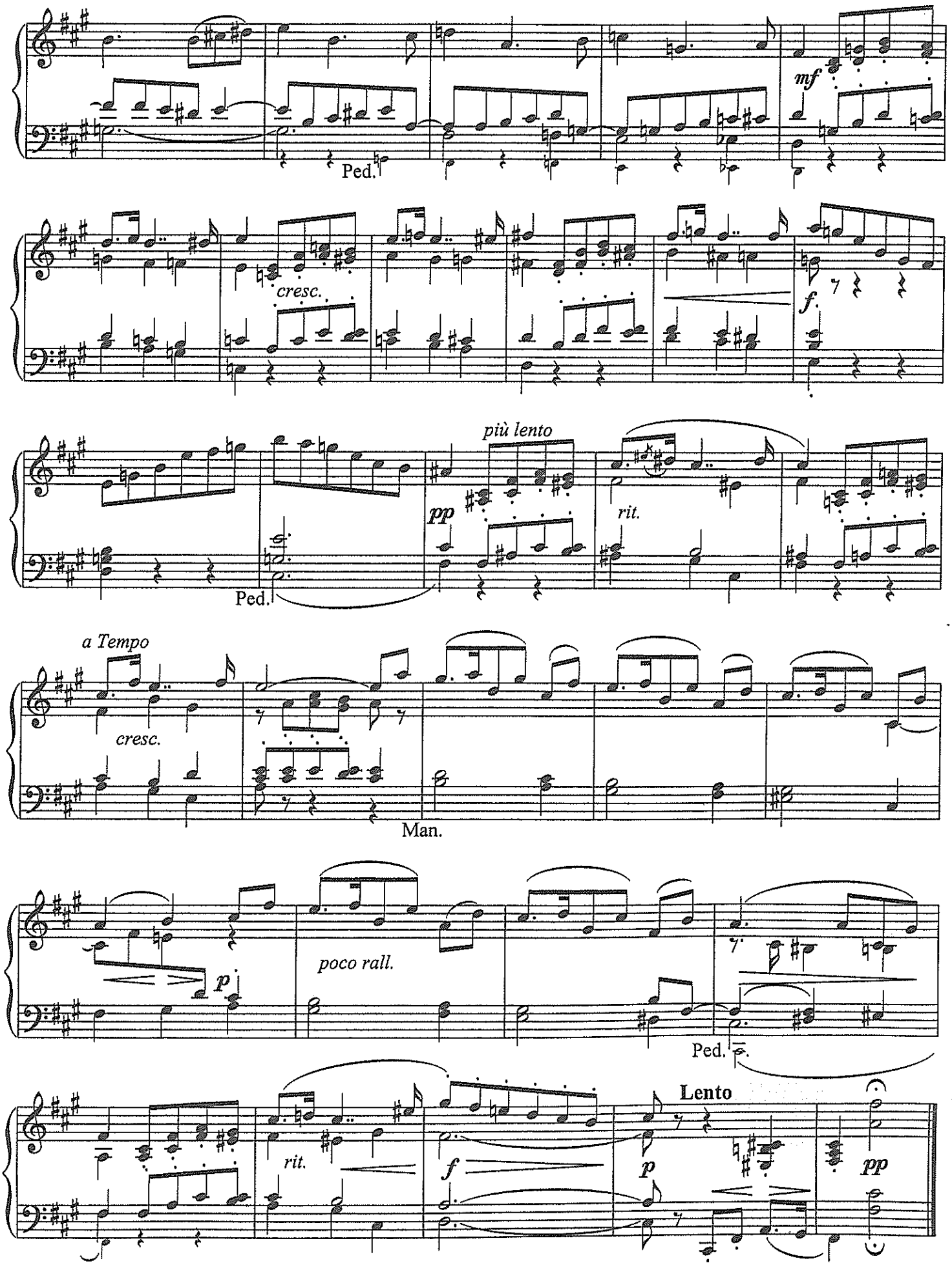
# VI.



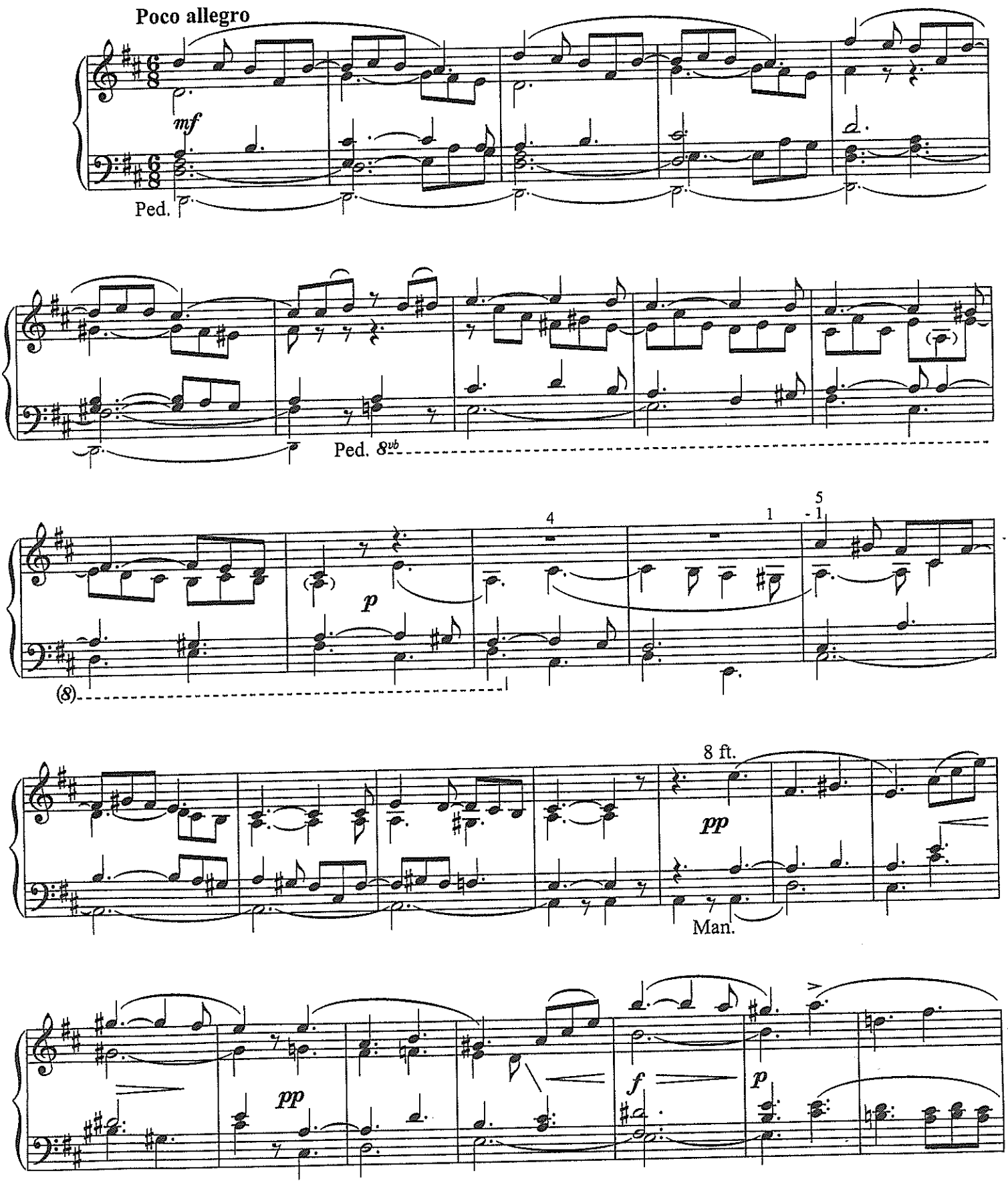

a Tempo
rit.
cresc.
p
cresc.
Man.
f
Ped.
p
rit.
Man.
a Tempo
pp
ppp
perdendosi
rit.

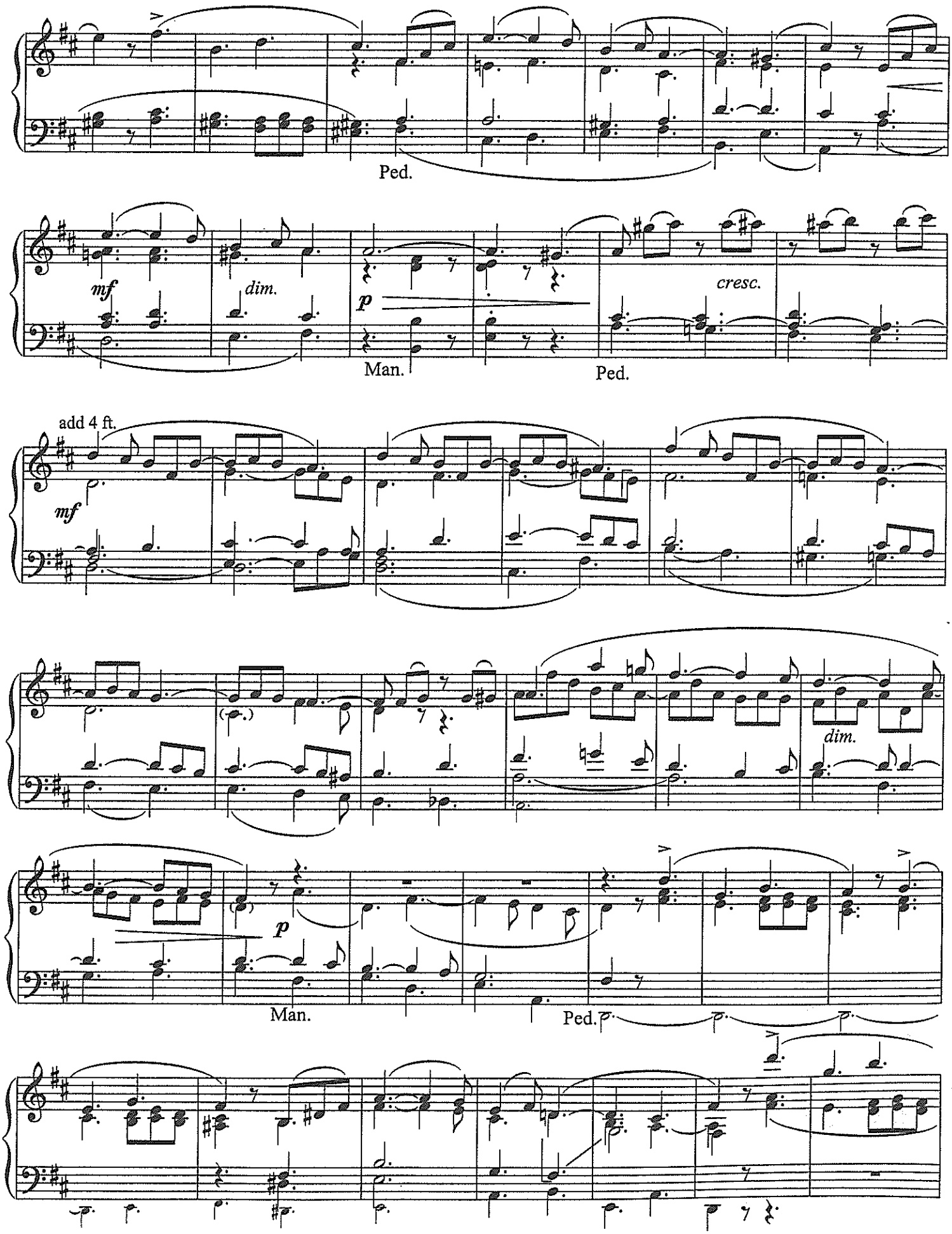
# VII.

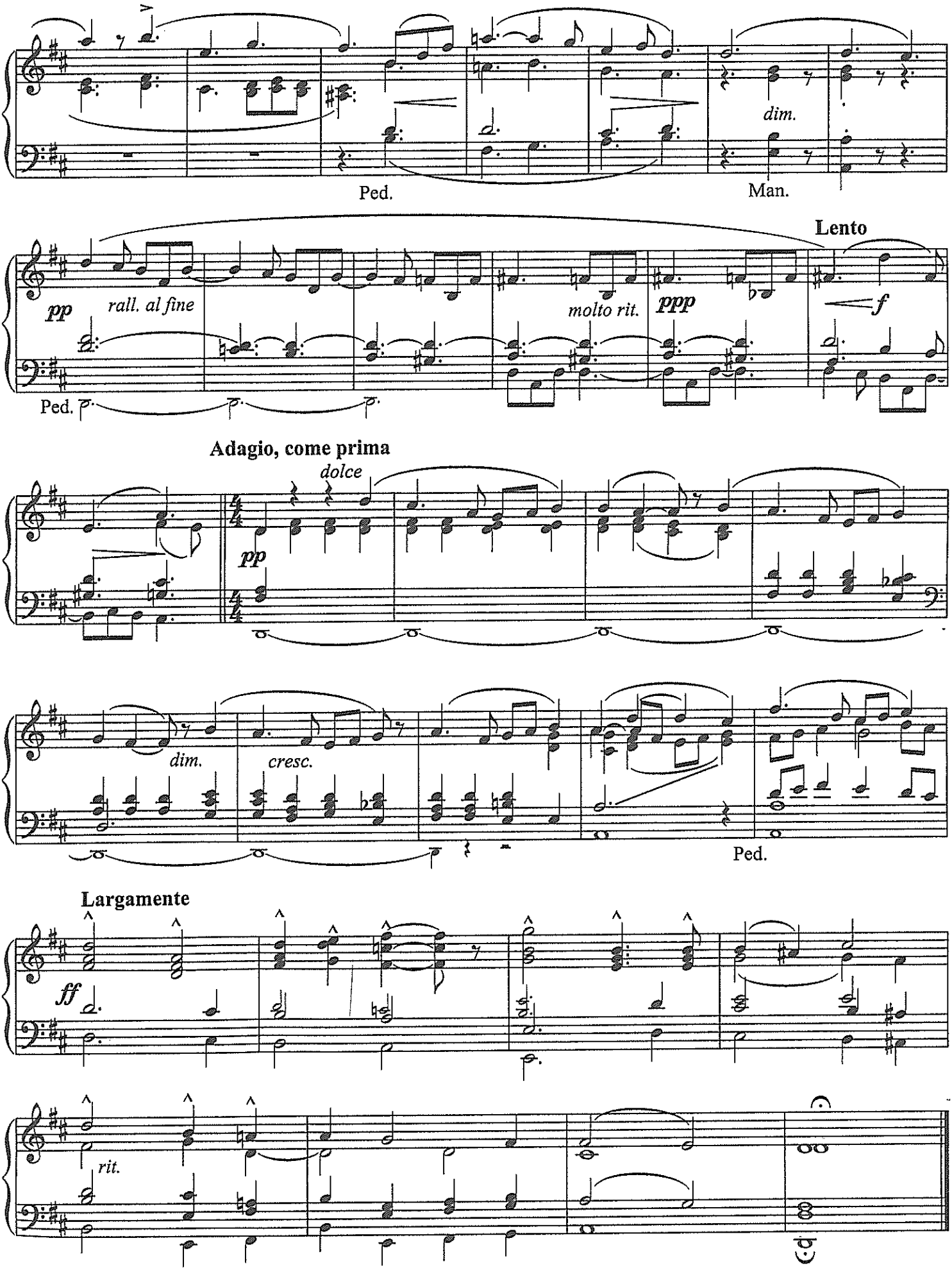

Allegretto pensoso
mf
Ped.
dim.
Man.
mf
Ped.
mf
cresc.
dim.
Man.
Ped.
pp
Man.
cresc.
f
Ped.
Man.


mf
Ped.
cresc.
f.
più lento
pp
rit.
Ped.
a Tempo
cresc.
Man.
p
poco rall.
Ped.
Lento
rit.
f
p
pp

# VIII.




Ped.
mf
dim.
p
Man.
cresc.
Ped.
add 4 ft.
mf
dim.
p
Man.
Ped.


dim.
Ped.
Man.
Lento
pp
rall. al fine
molto rit.
ppp
f
Ped.
Adagio, come prima
dolce
pp
dim.
cresc.
Ped.
Largamente
ff
rit.

# ISRAEL'S SONG OF VICTORY
# PRAISE THE LORD WITH DRUMS AND CYMBALS

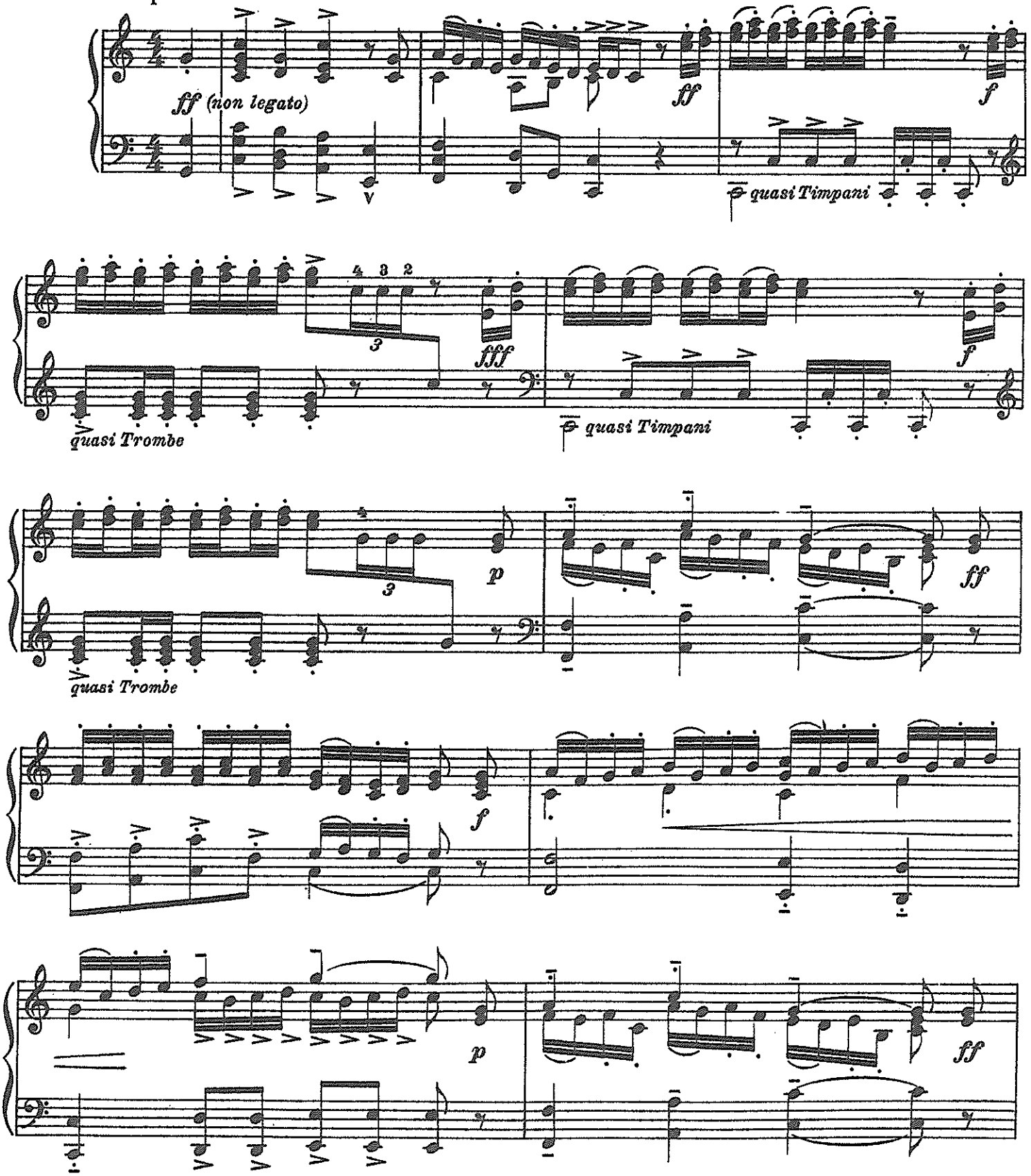
Ein Siegesgesang Israels, "Lobet den Herrn mit Pauken und Zimbeln schön"

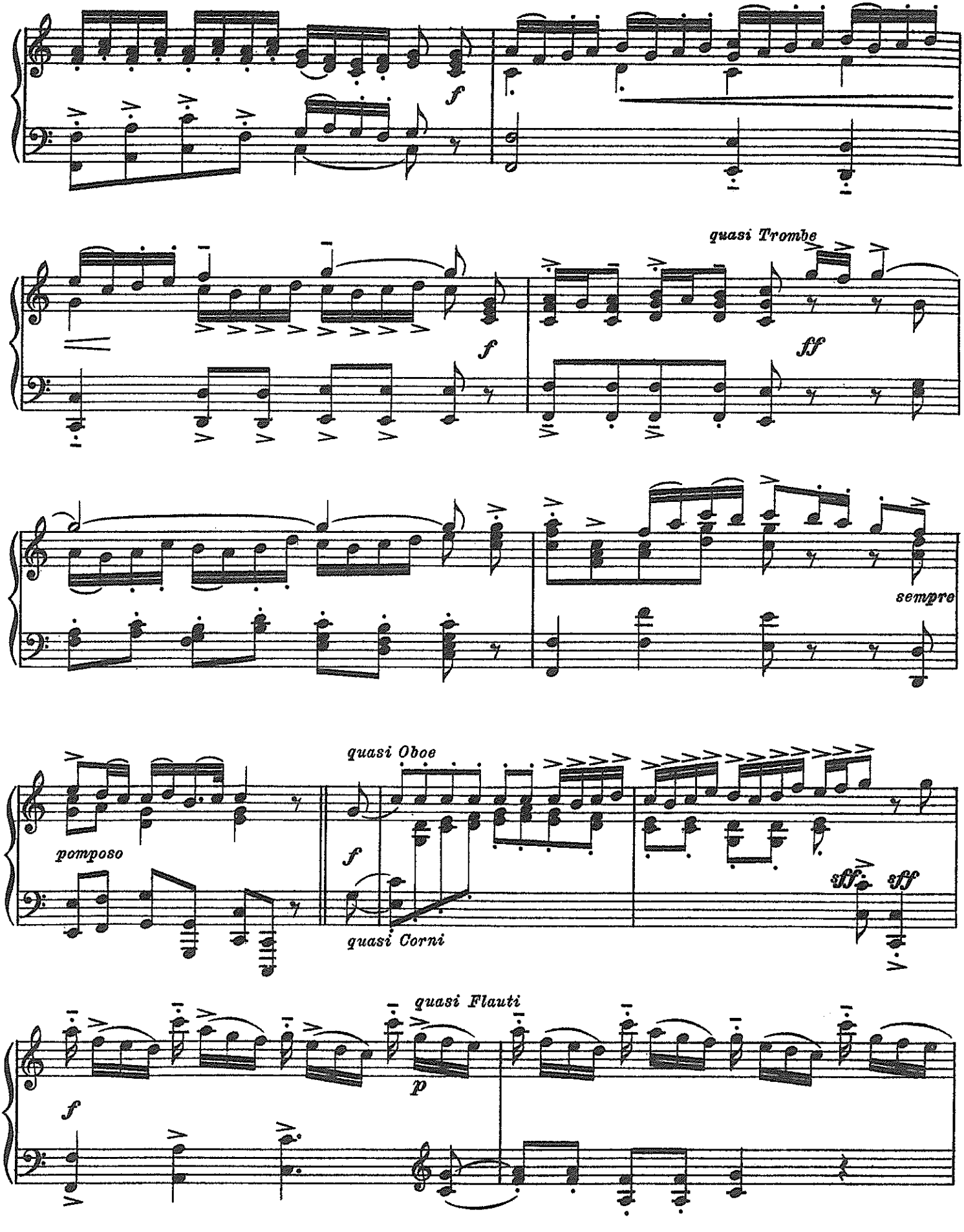
*{alla Handel}*

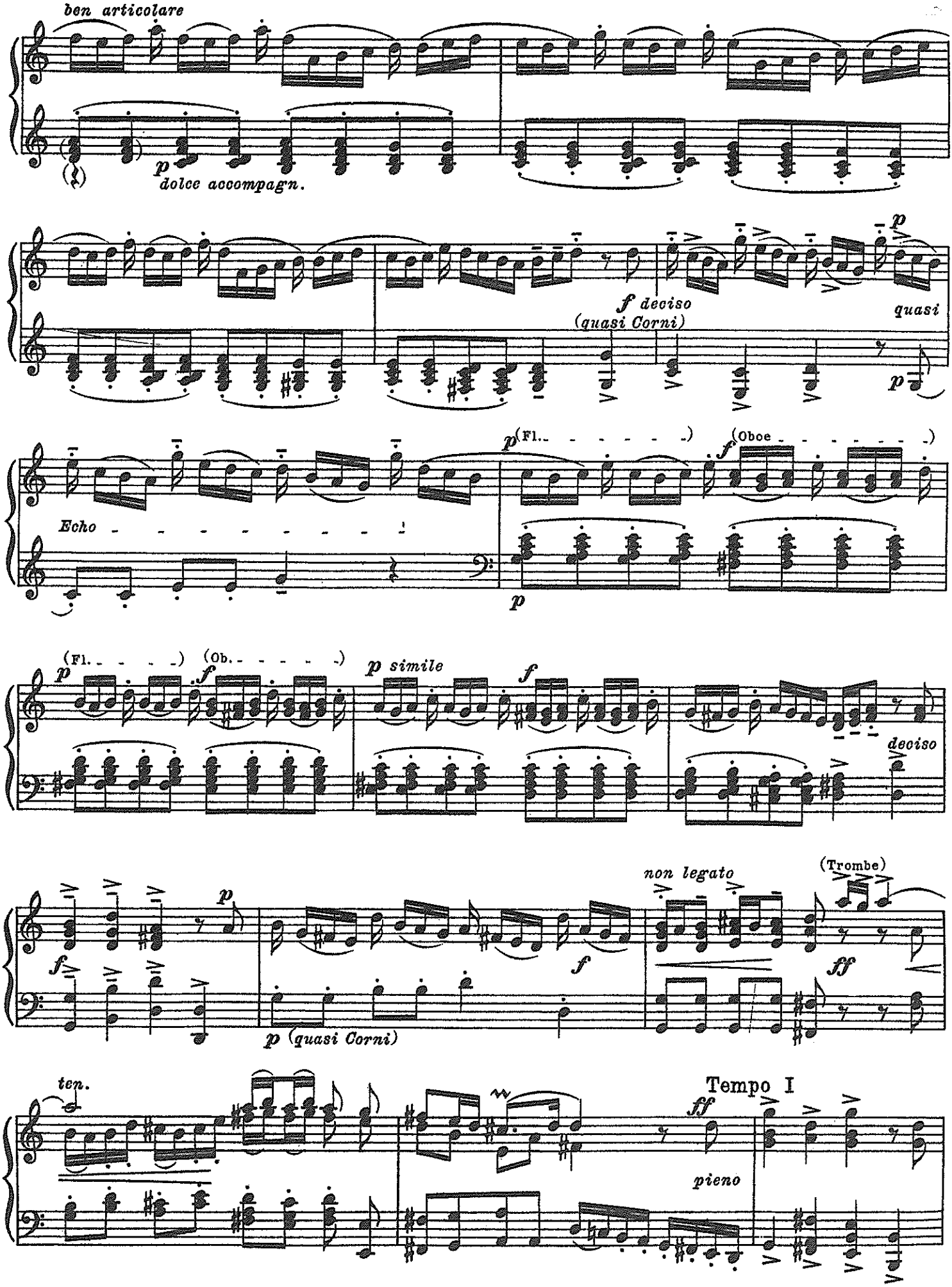
Op. 101, No. 5

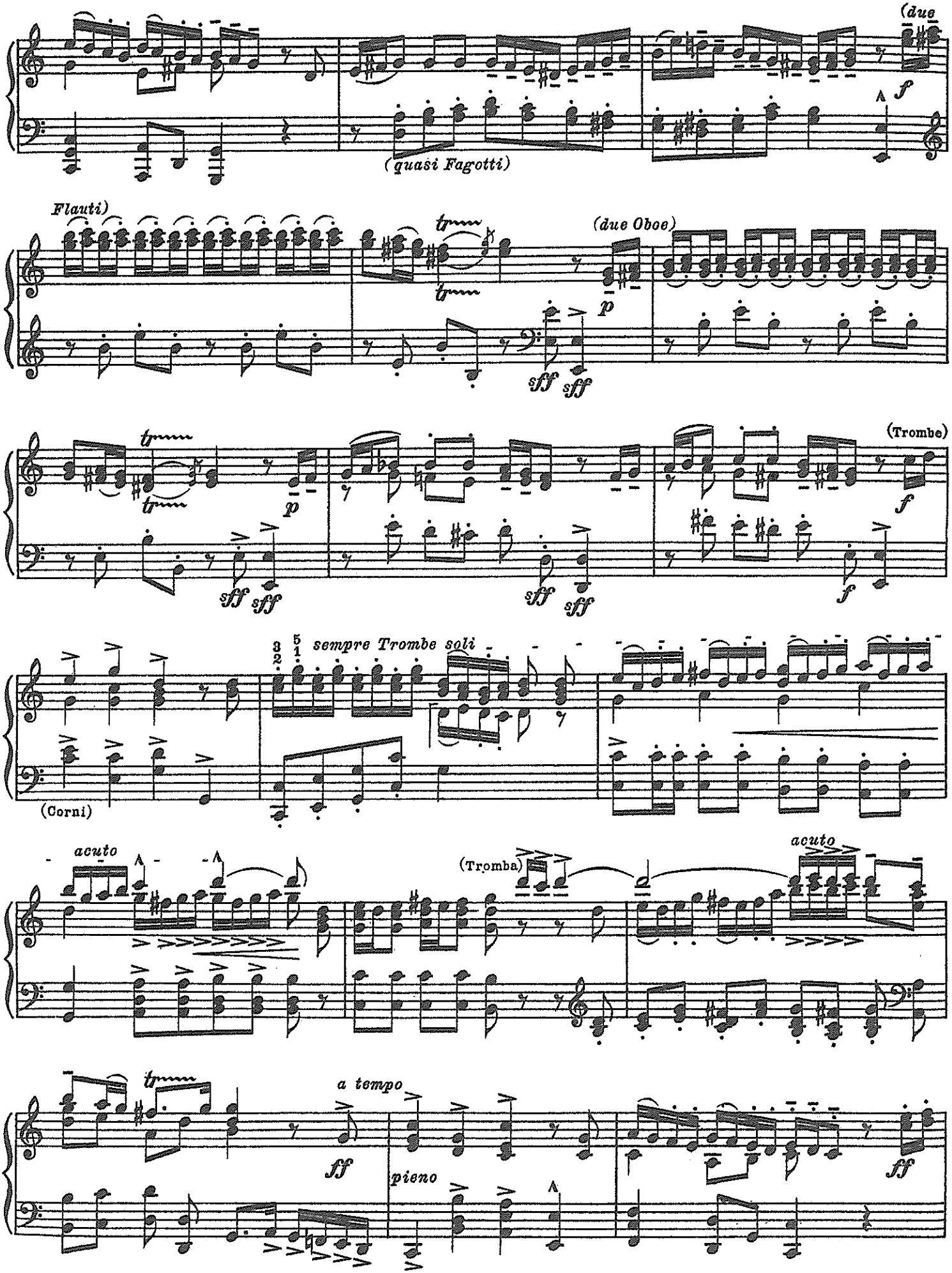
SIGFRID KARG-ELERT
1877–1933

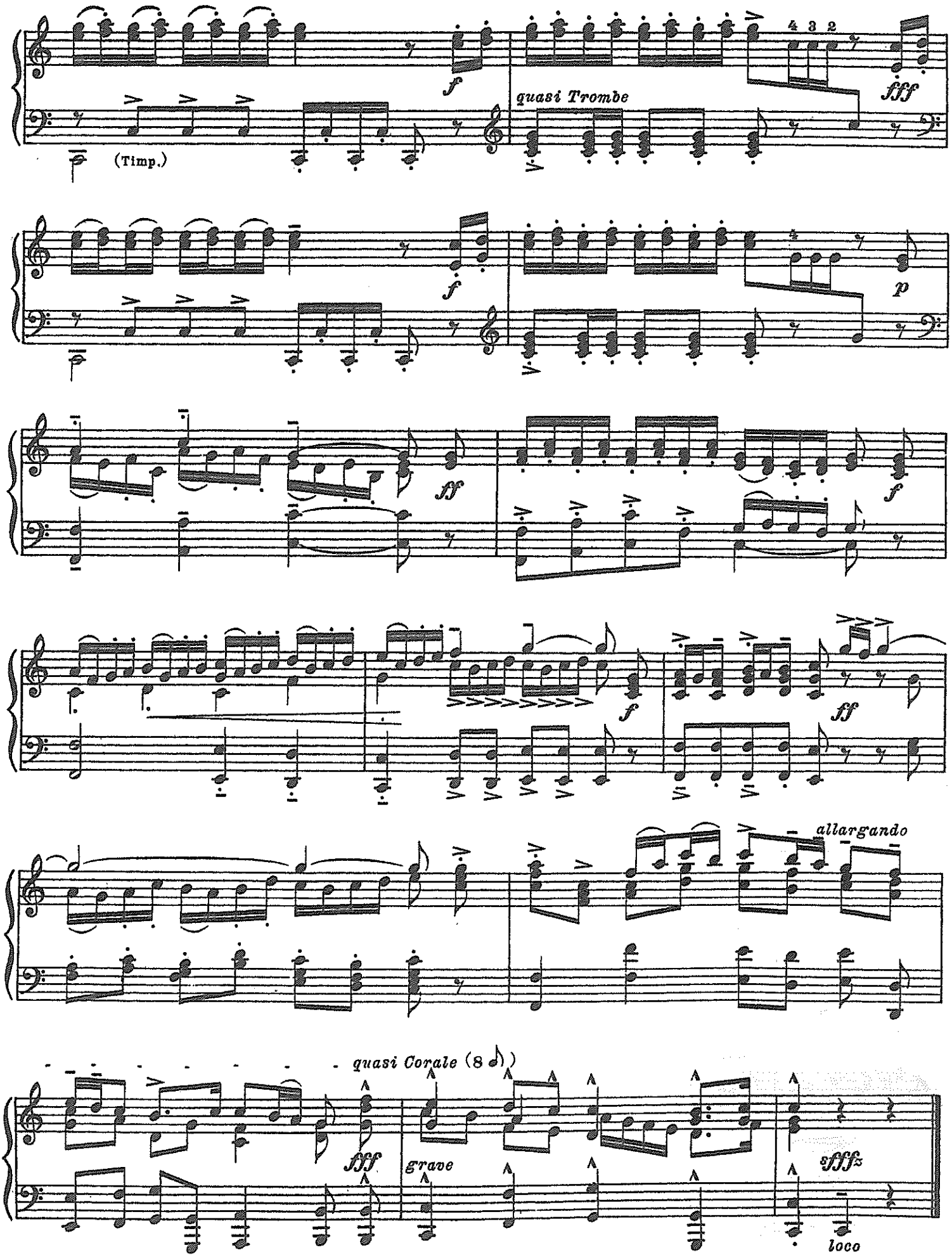
**Pomposo e festivo**




f
quasi Trombe
f
ff
sempre
quasi Oboe
pomposo
f
quasi Corni
sff
sff
quasi Flauti
p
f


ben articolare
p
dolce accompagn.
f deciso
(quasi Corni)
p
quasi
p
Echo
p (Fl.
(Oboe
f
p
p (Fl.
(Ob.
f
p simile
f
deciso
f
p
f
p (quasi Corni)
non legato
(Trombe)
ff
ten.
Tempo I
ff
pieno

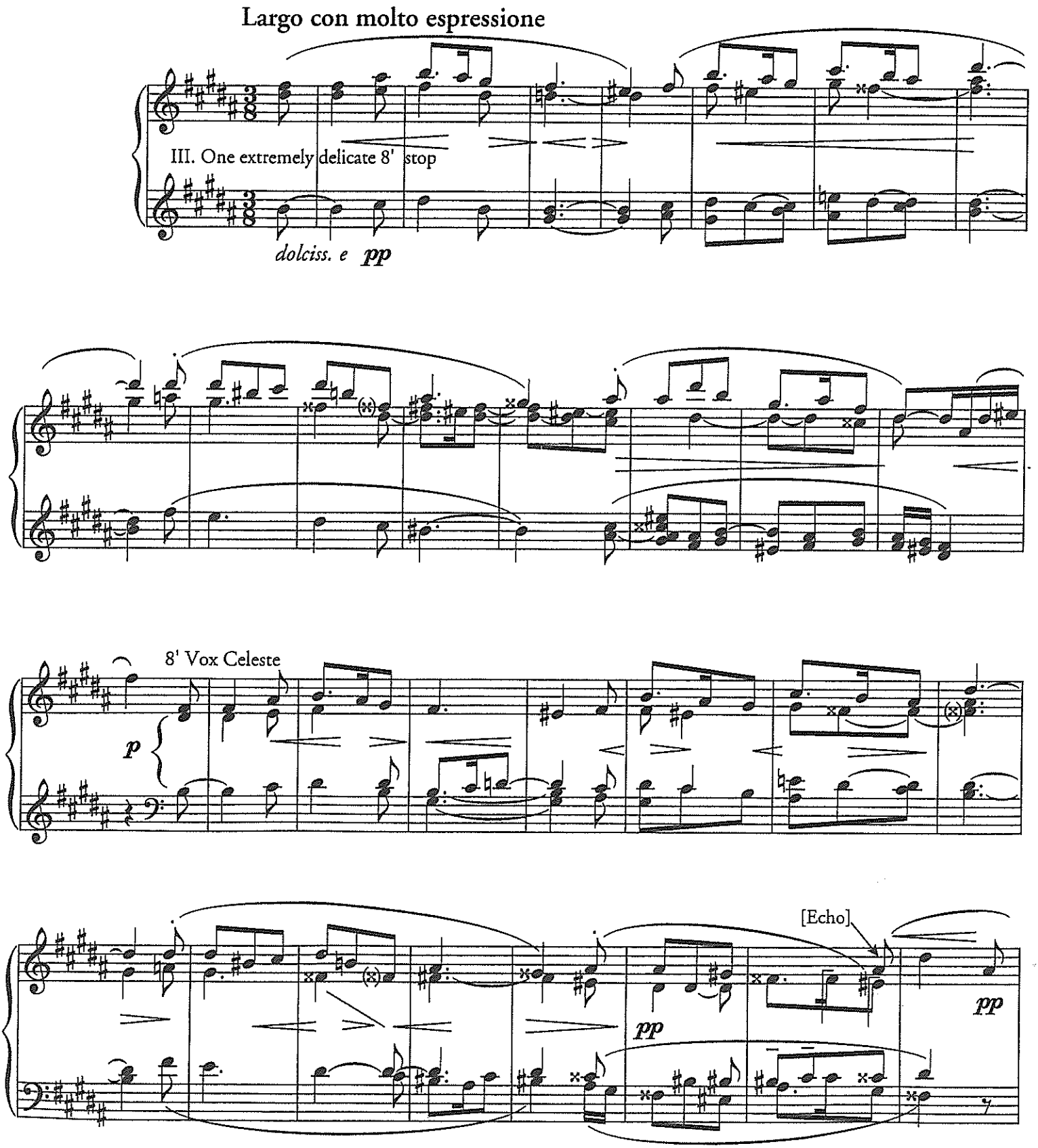

(due
(quasi Fagotti)
Flauti)
(due Oboe)
(Trombe)
sempre Trombe soli
(Corni)
acuto
(Tromba)
acuto
a tempo
pieno


f
4 3 2
fff
quasi Trombe
(Timp.)
f
p
ff
f
f
ff
allargando
quasi Corale (8 𝅗𝅥)
fff
grave
sfffz
loco

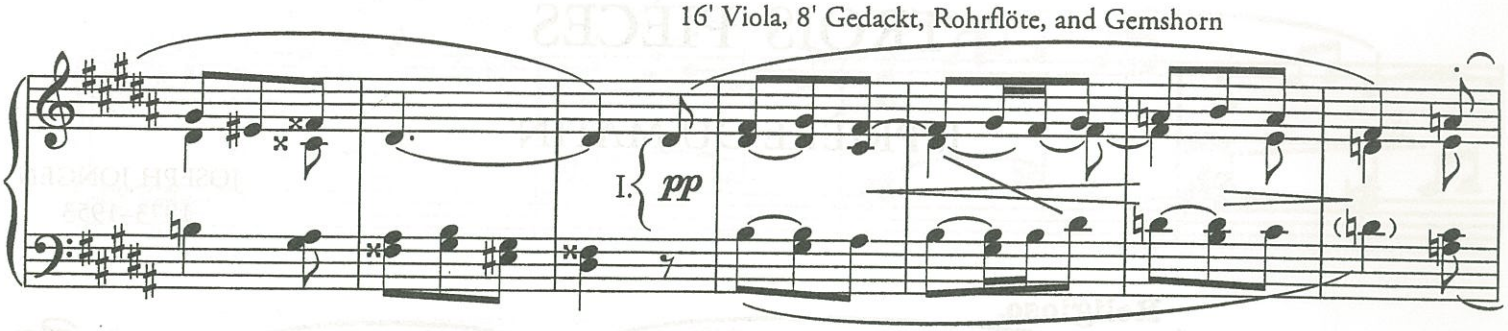
# ANGELUS

Op. 27, No. 5

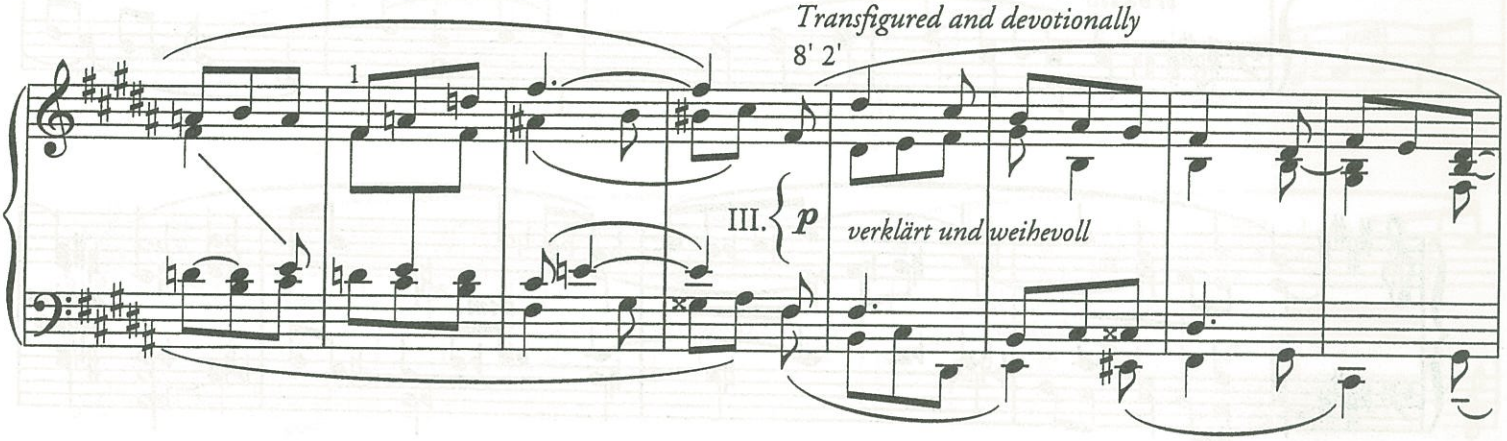
SIGFRID KARG-ELERT
1877–1933



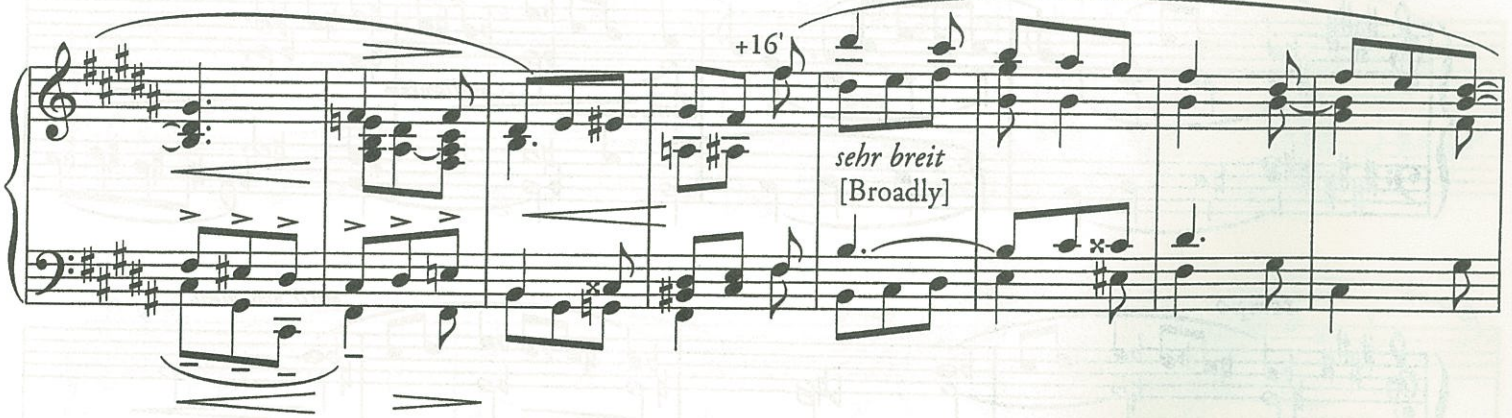
16' Viola, 8' Gedackt, Rohrflöte, and Gemshorn




*Transfigured and devotionally*

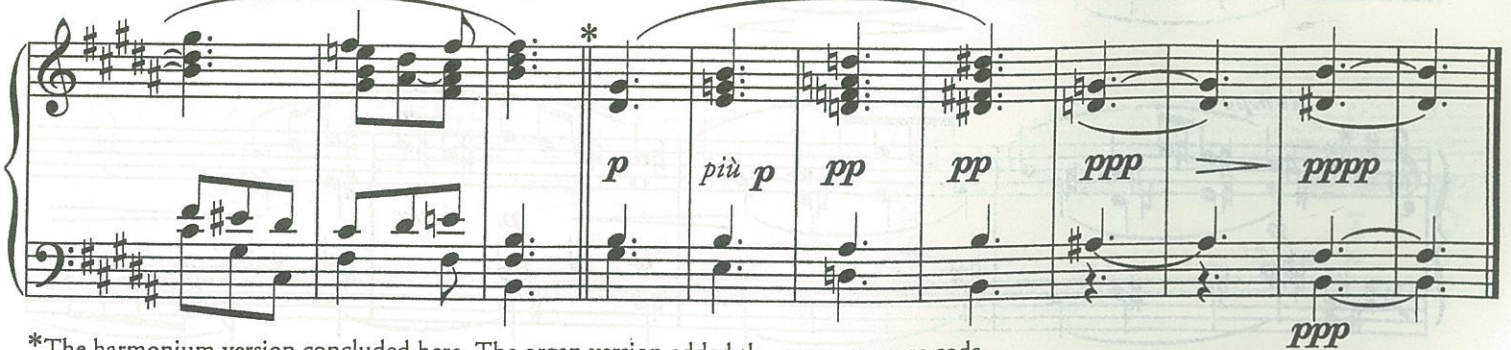



[...und gold - ne En - gel um schwe - ben das kla - re .
*...a gold - en an - gel hovers be - neath the*




Ster - nen - zelt...]
*star - ry sky...*

Gradually take off the bright stops.

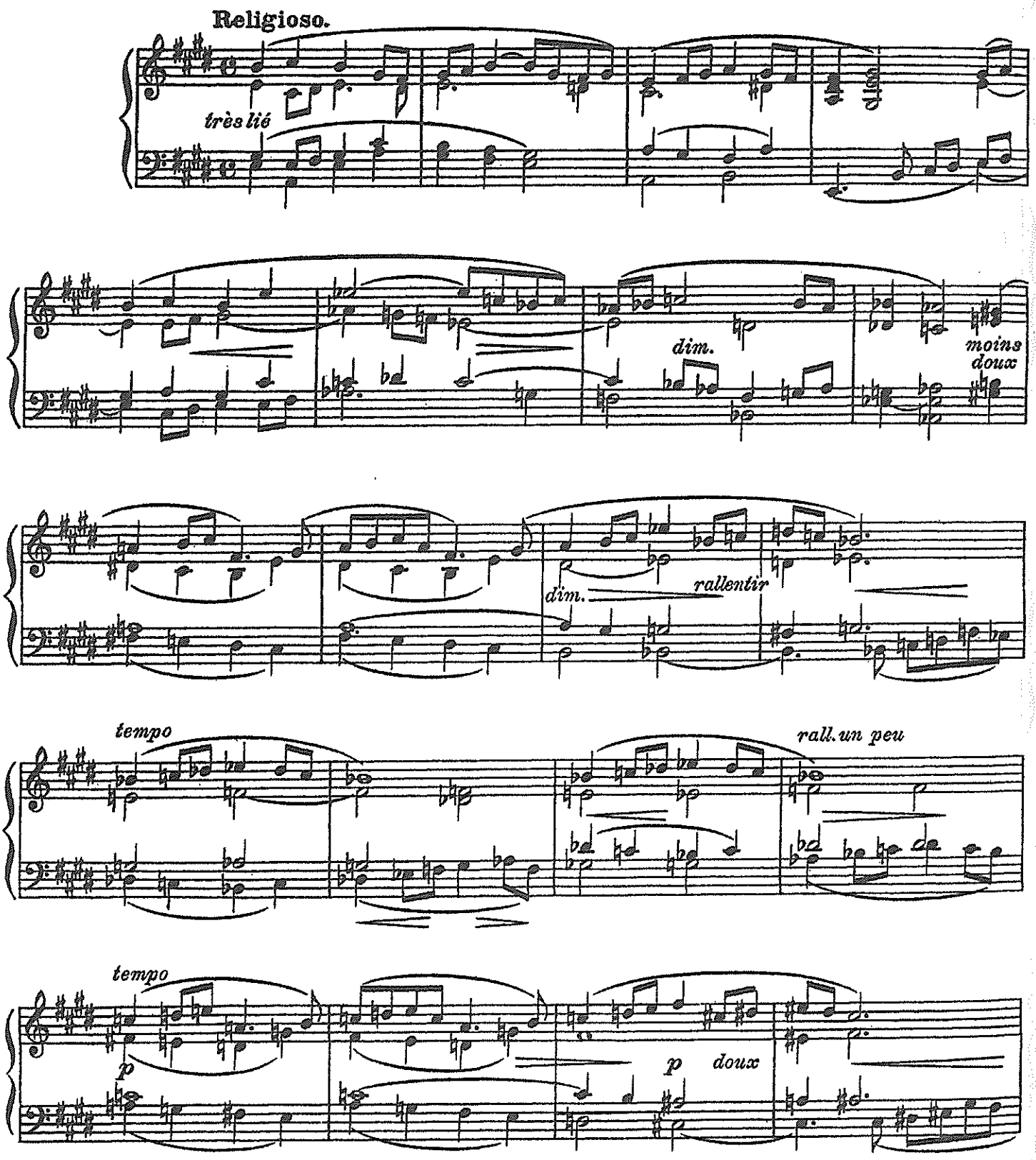


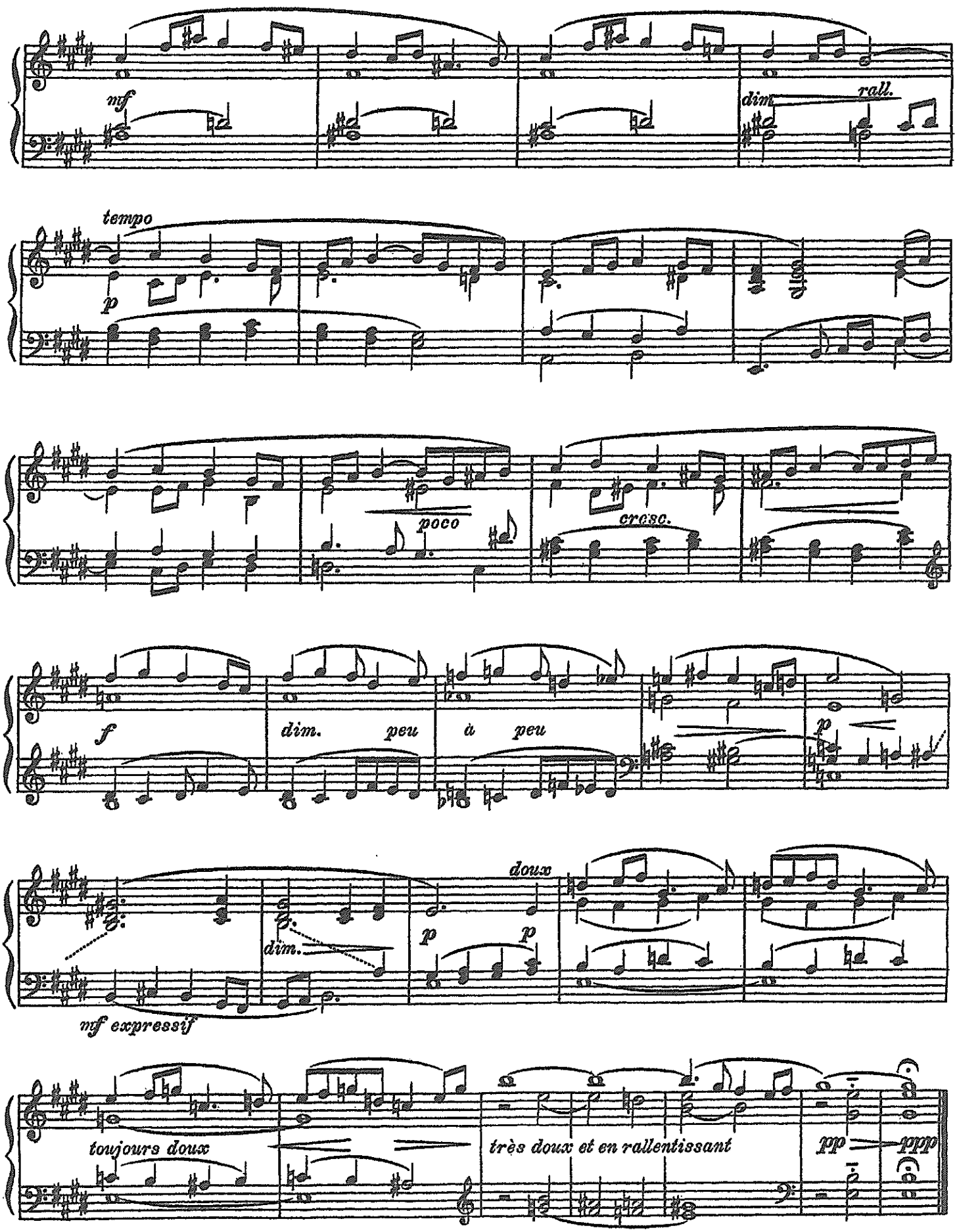

*The harmonium version concluded here. The organ version added the seven-measure coda.

# TROIS PIÈCES

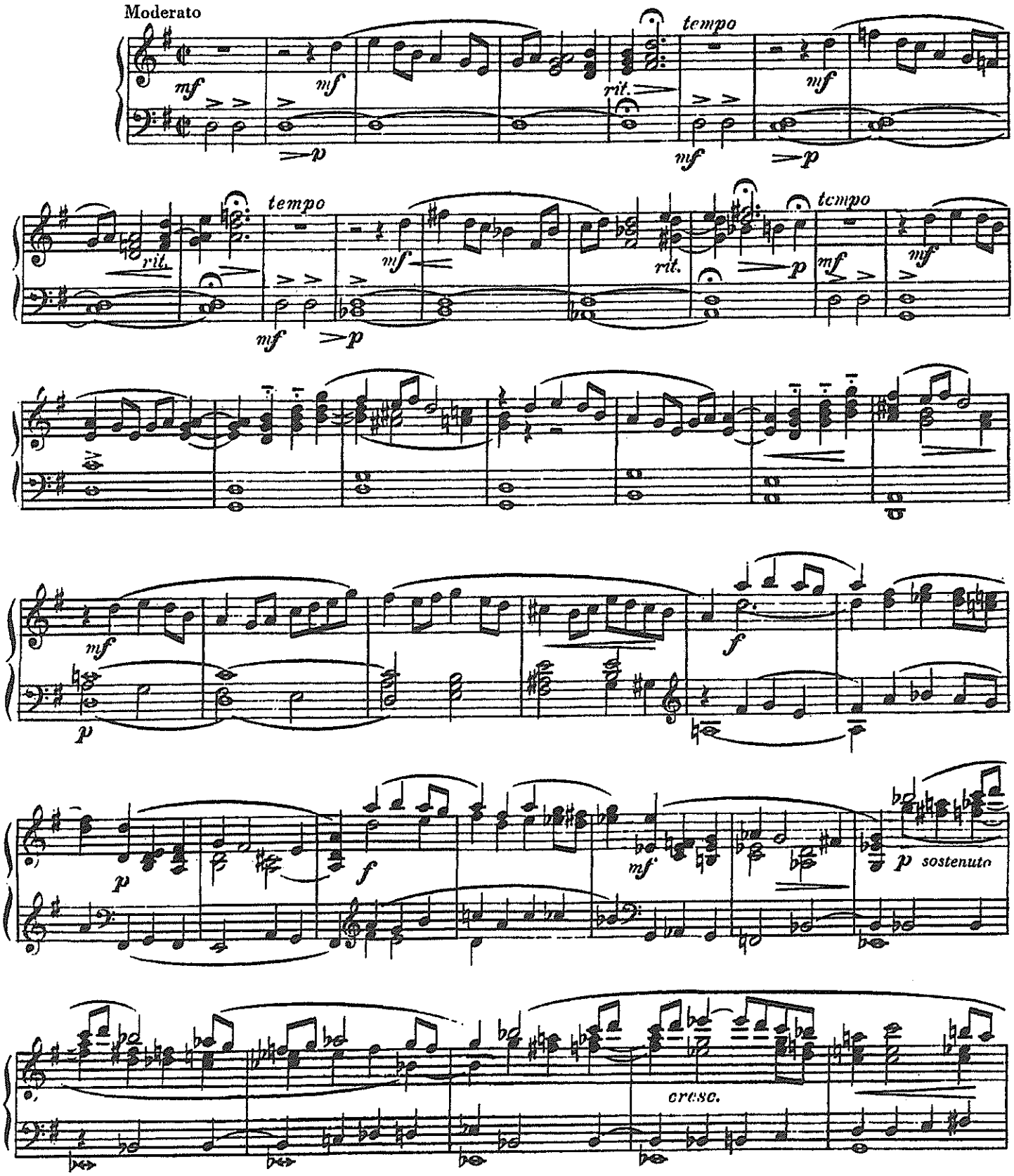
## I. PRIÈRE DU MATIN

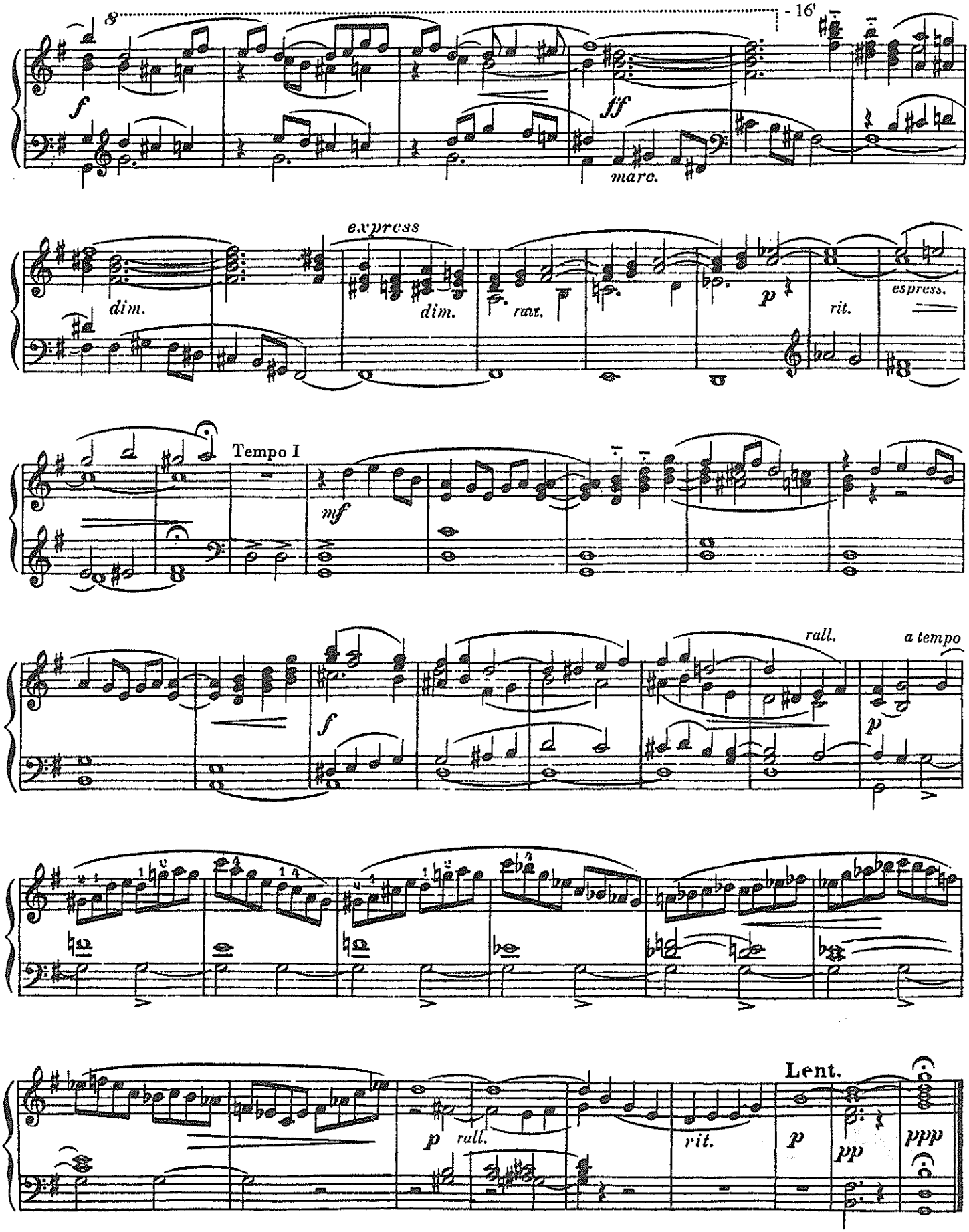
JOSEPH JONGEN
1873–1953



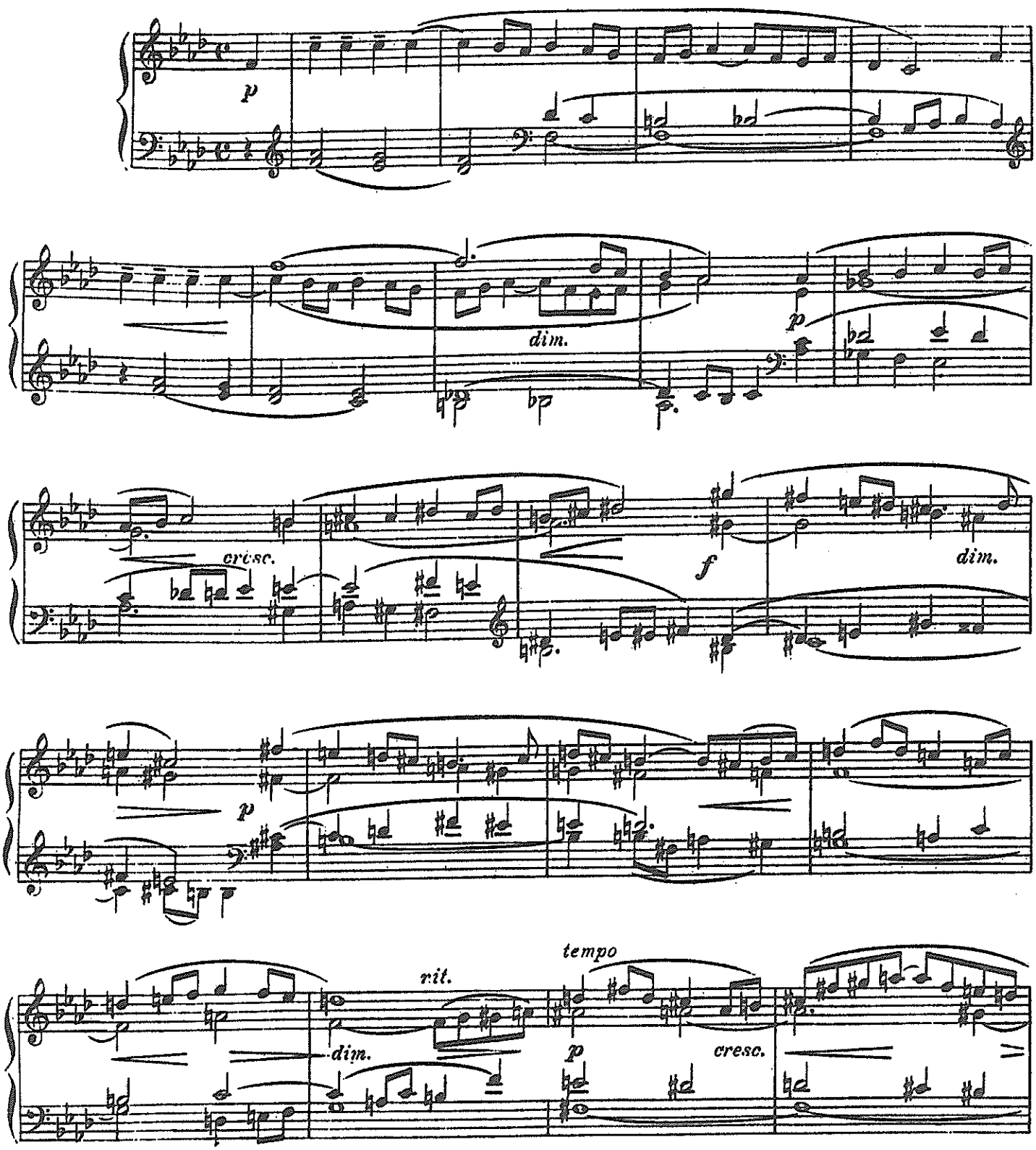

mf
dim
rall.
tempo
p
poco
cresc.
f
dim. peu à peu
p
doux
dim.
p
p
mf expressif
toujours doux
très doux et en rallentissant
pp
ppp

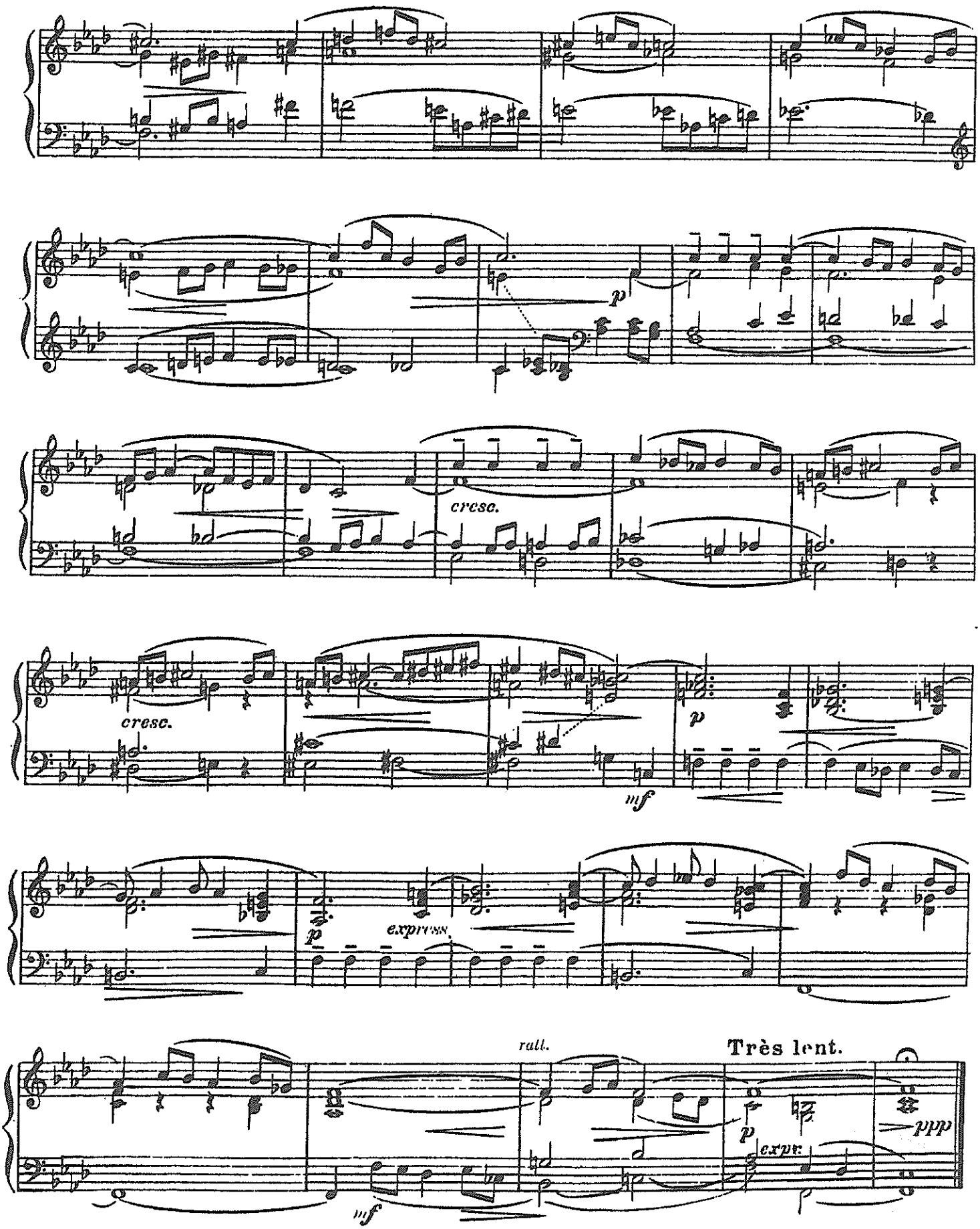
# II. ANGÉLUS




8
- 16'
f
ff
marc.
express
dim.
dim.
rall.
p
rit.
espress.
Tempo I
mf
f
rall.
a tempo
p
p
rall.
rit.
Lent.
p
pp
ppp

# III. PRIÈRE DU SOIR

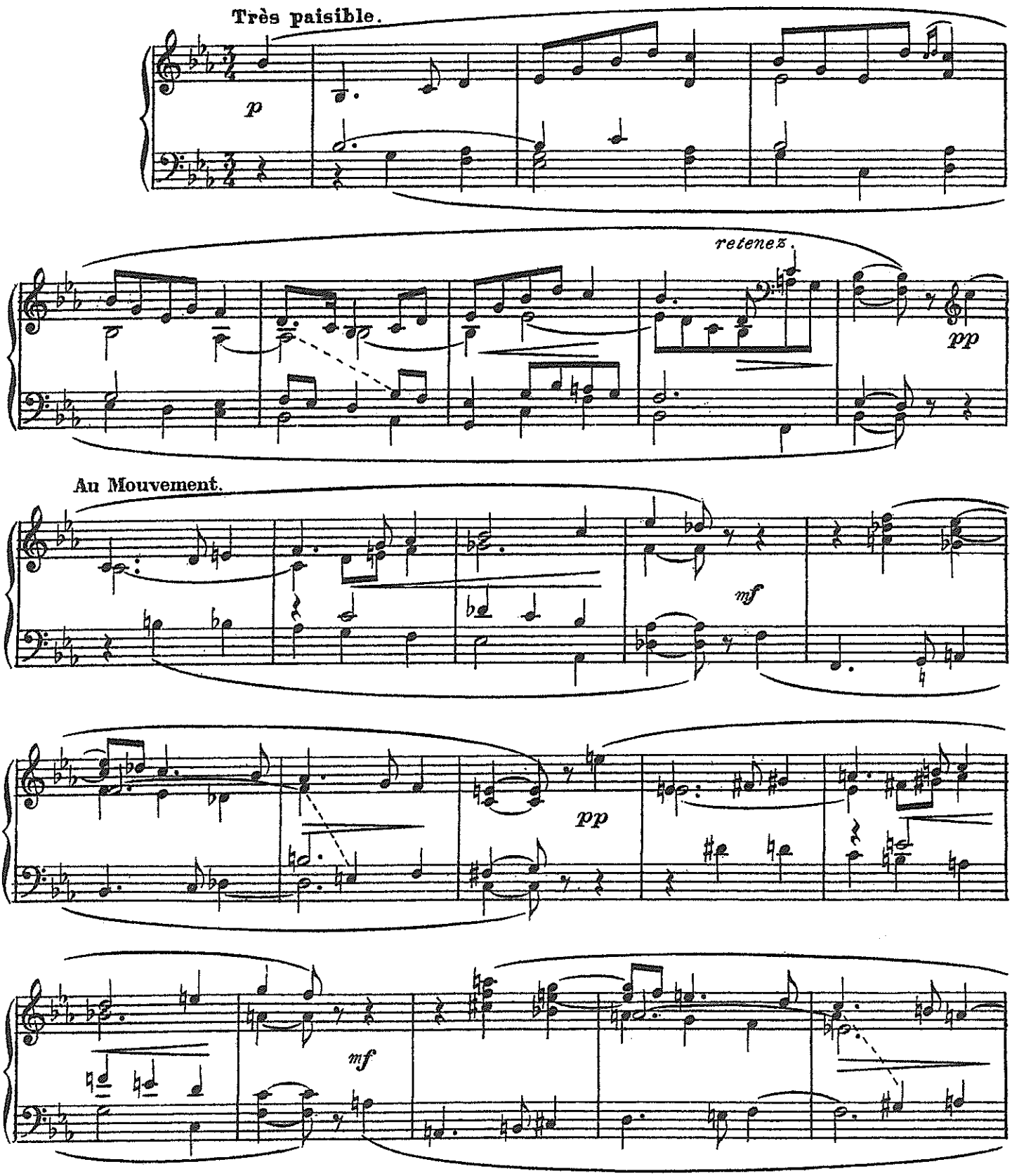


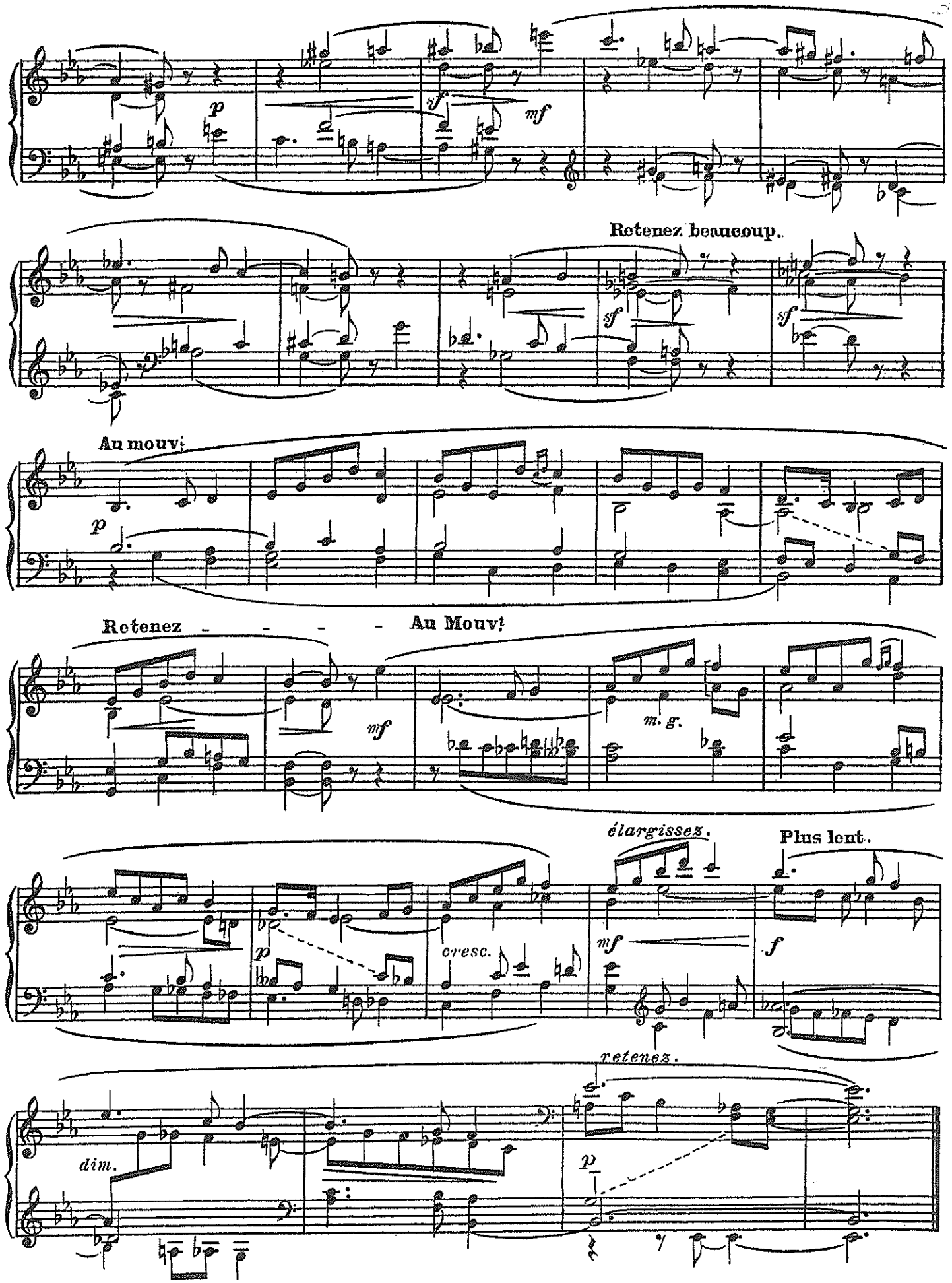

p
cresc.
cresc.
mf
p
p
express.
rall.
Très lent.
mf
p
expr.
ppp

*à Georges Grenville*

# PRELUDE IN G MINOR

FLORENT SCHMITT
1870–1958




p
sf
mf
Retenez beaucoup.
sf
sf
Au mouv:
p
Retenez - - - - Au Mouv!
mf
m. g.
élargissez.
Plus lent.
p
cresc.
mf
f
retenez.
dim.
p

*Al Emmo. Sr. D. Juan Benlloch y Vivó, Arzobispo de Burgos*

# SAETAS

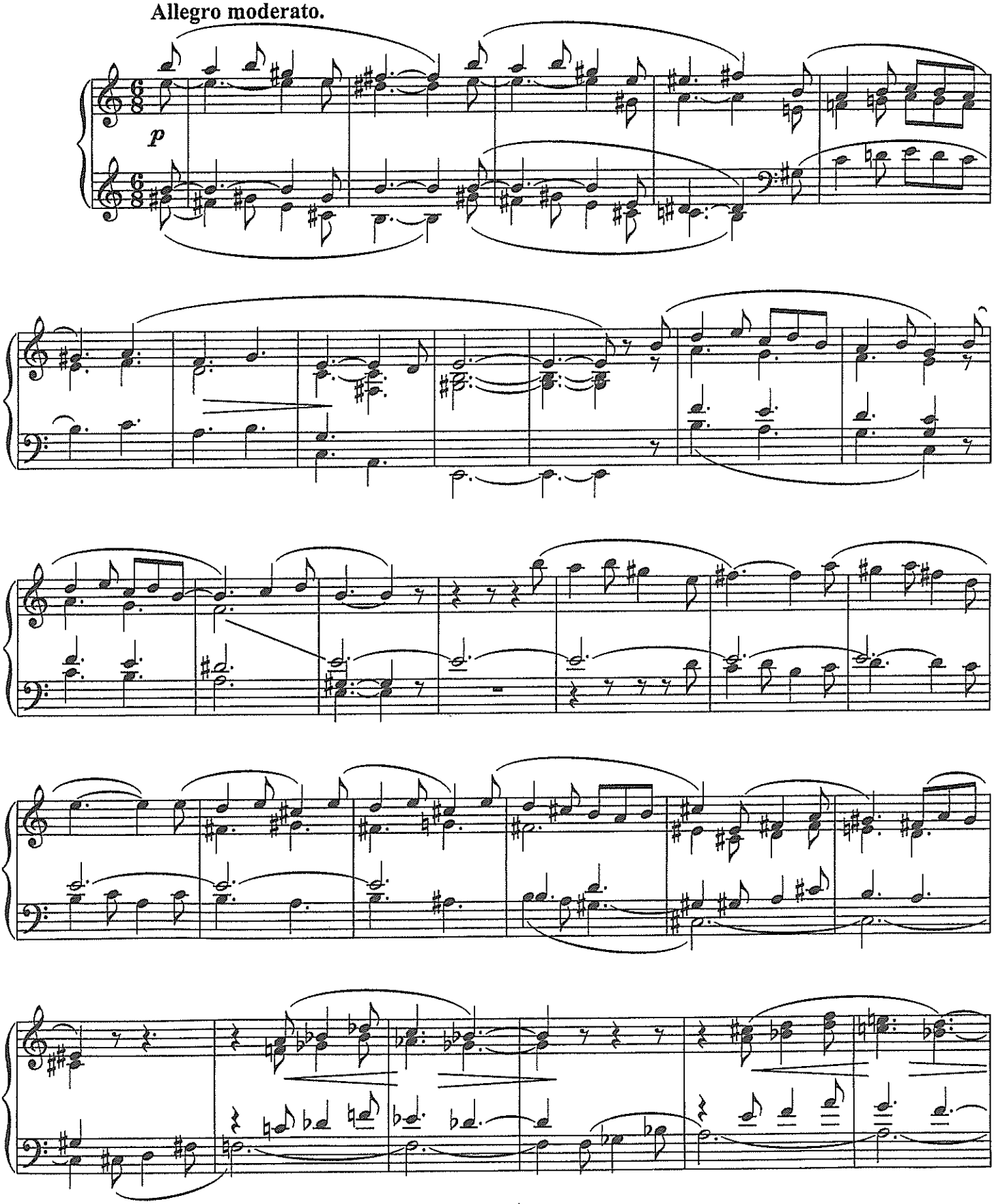
Piezas inspiradas en el Folklore místico de Andalucía

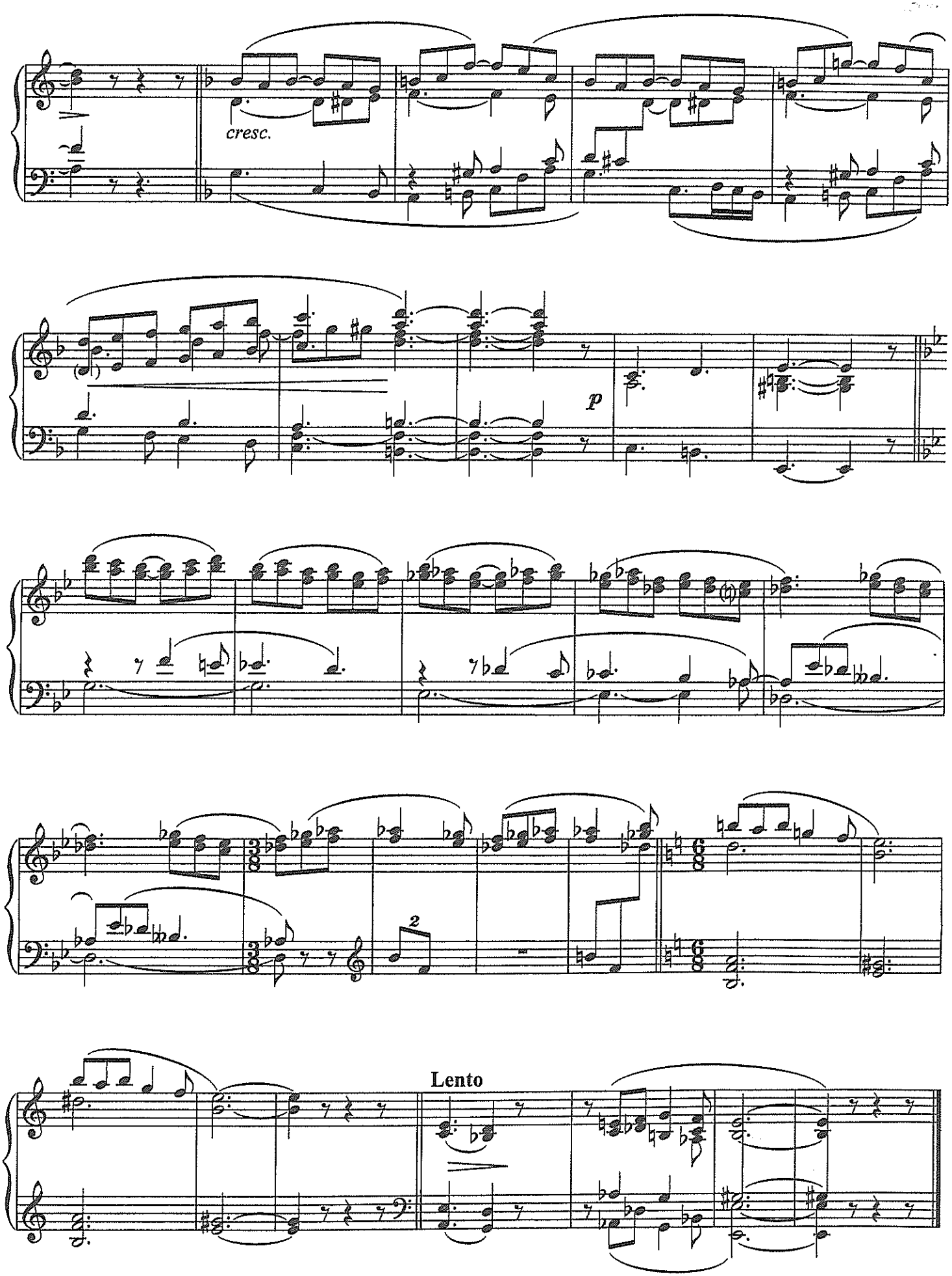
EDUARDO TORRES
1872–1934

## I.

*On the street of l'Amargura the Mother meets her Son;*
*the Son carries the cross, but the burden is the Mother's.*

**Allegro moderato.**

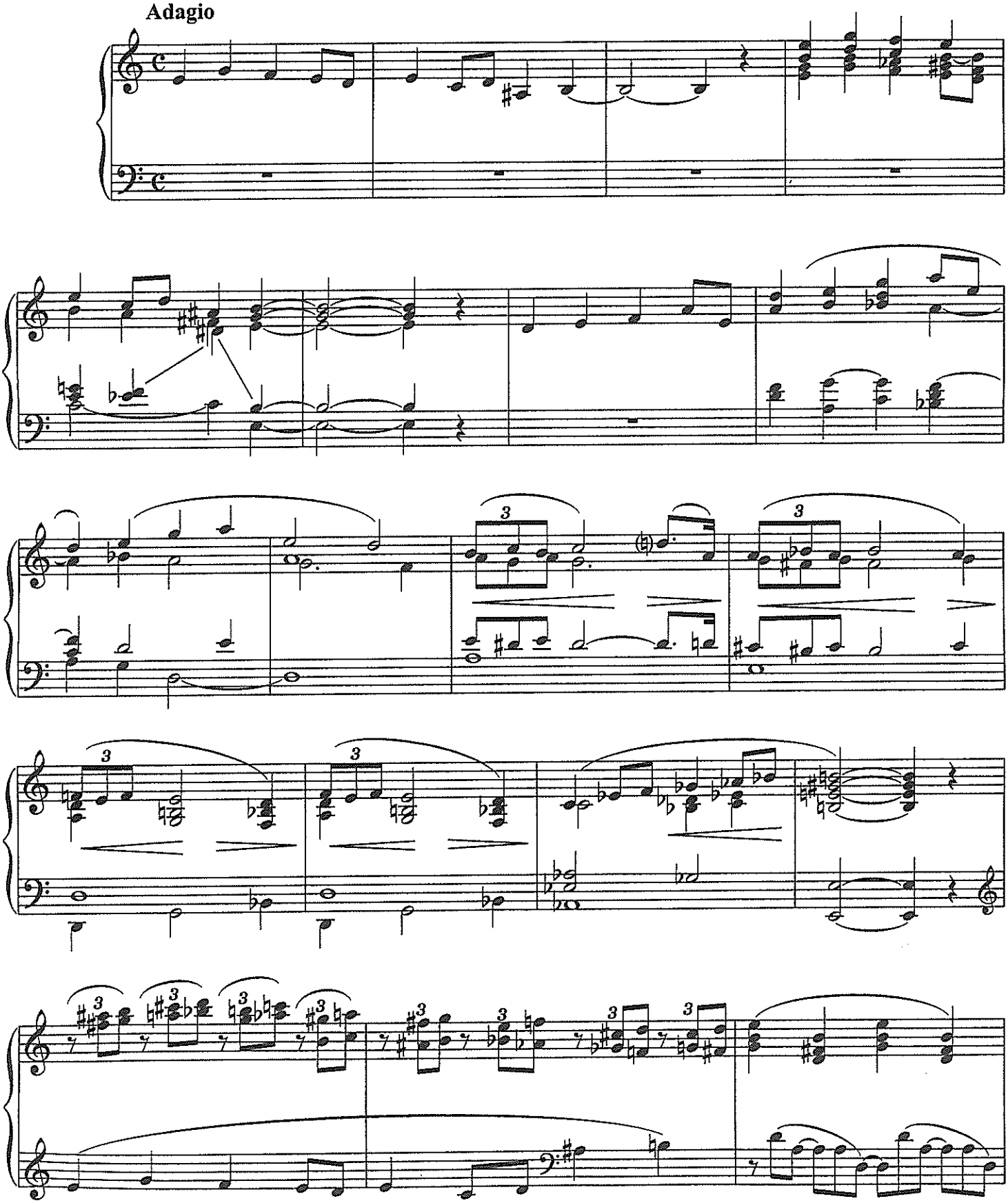


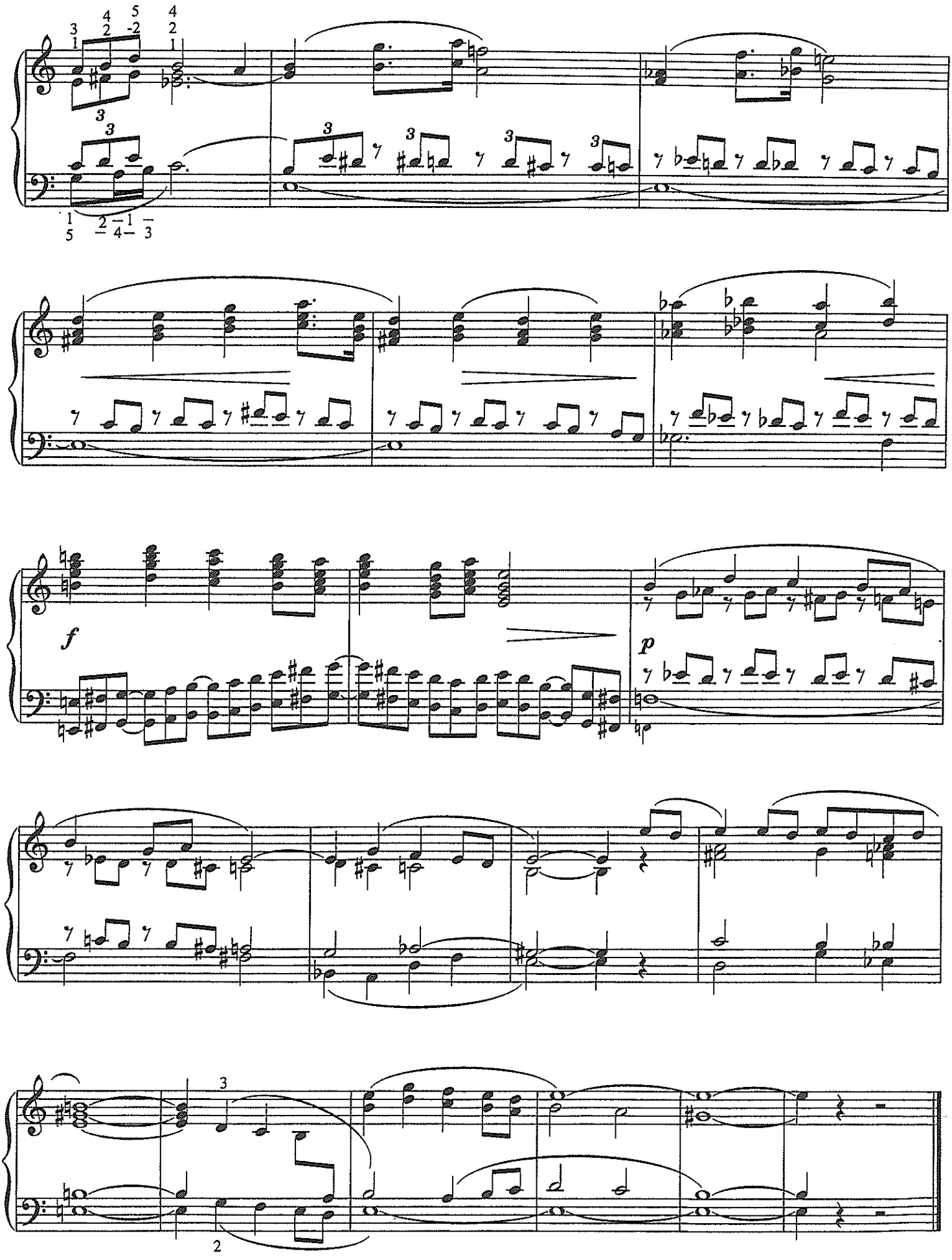

cresc.
p
2
Lento

# II.

*See how He comes, The Highest Born.*
*His eyes like two fountains and His face is very pale.*

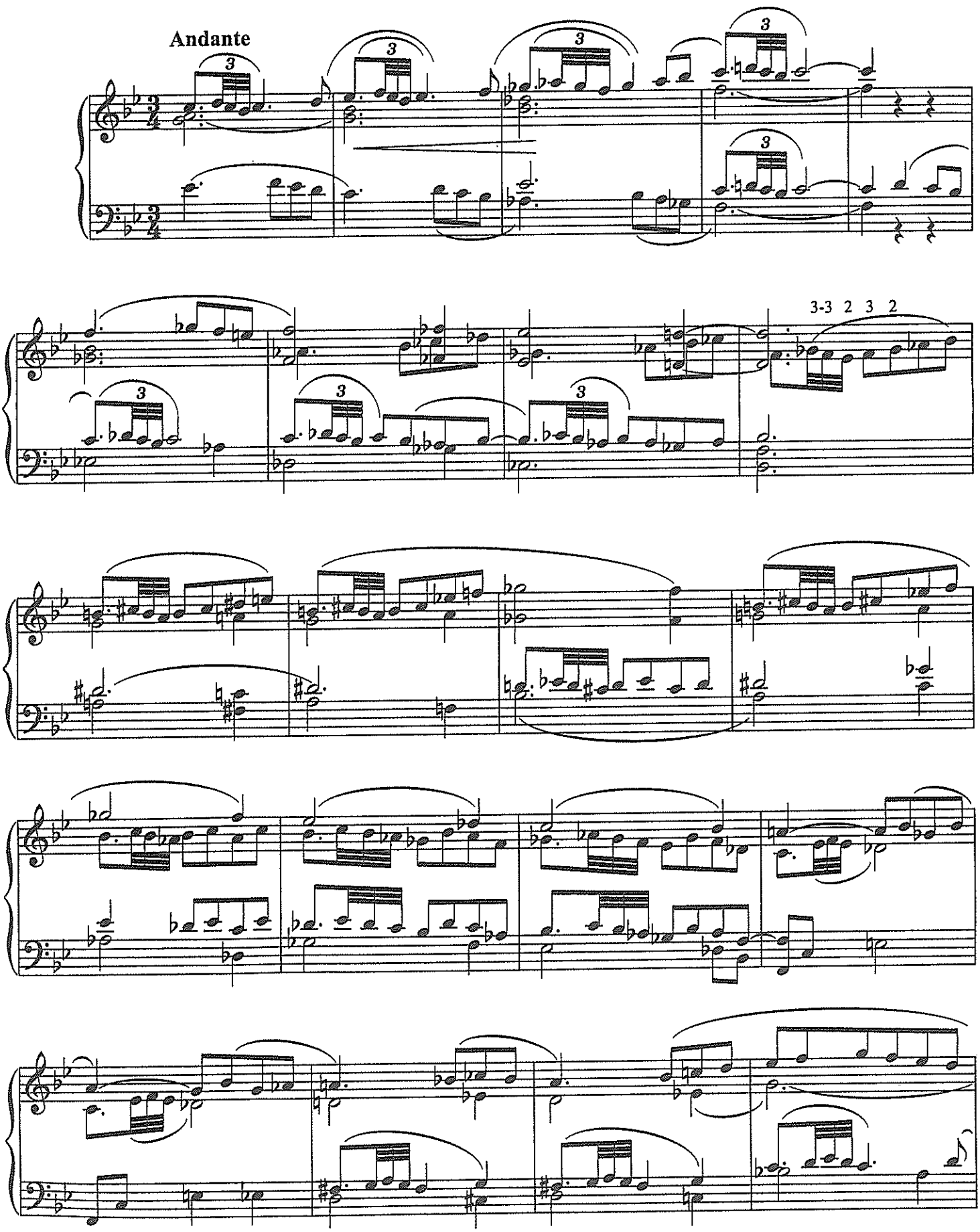
**Adagio**

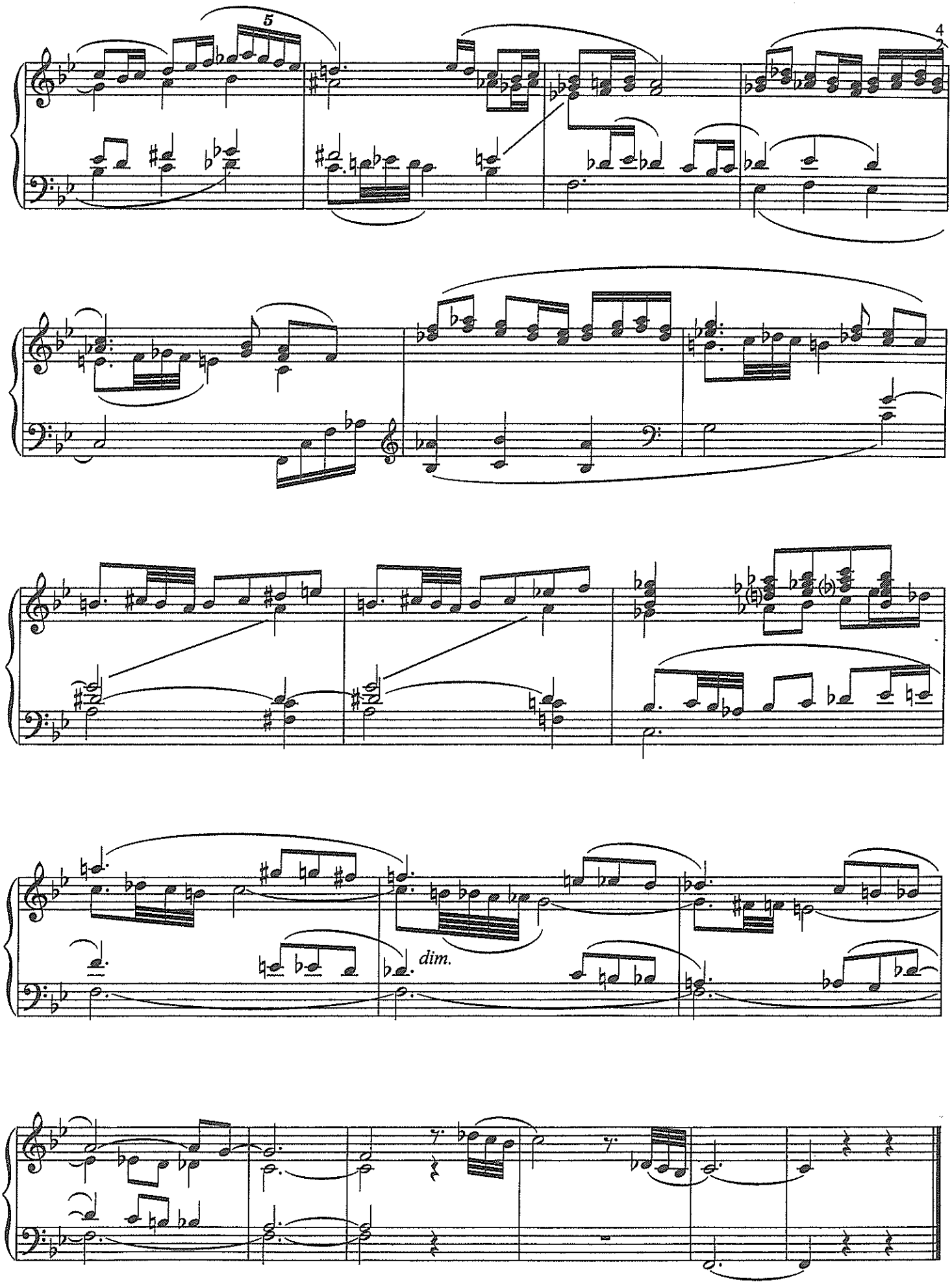



f
p

# III.

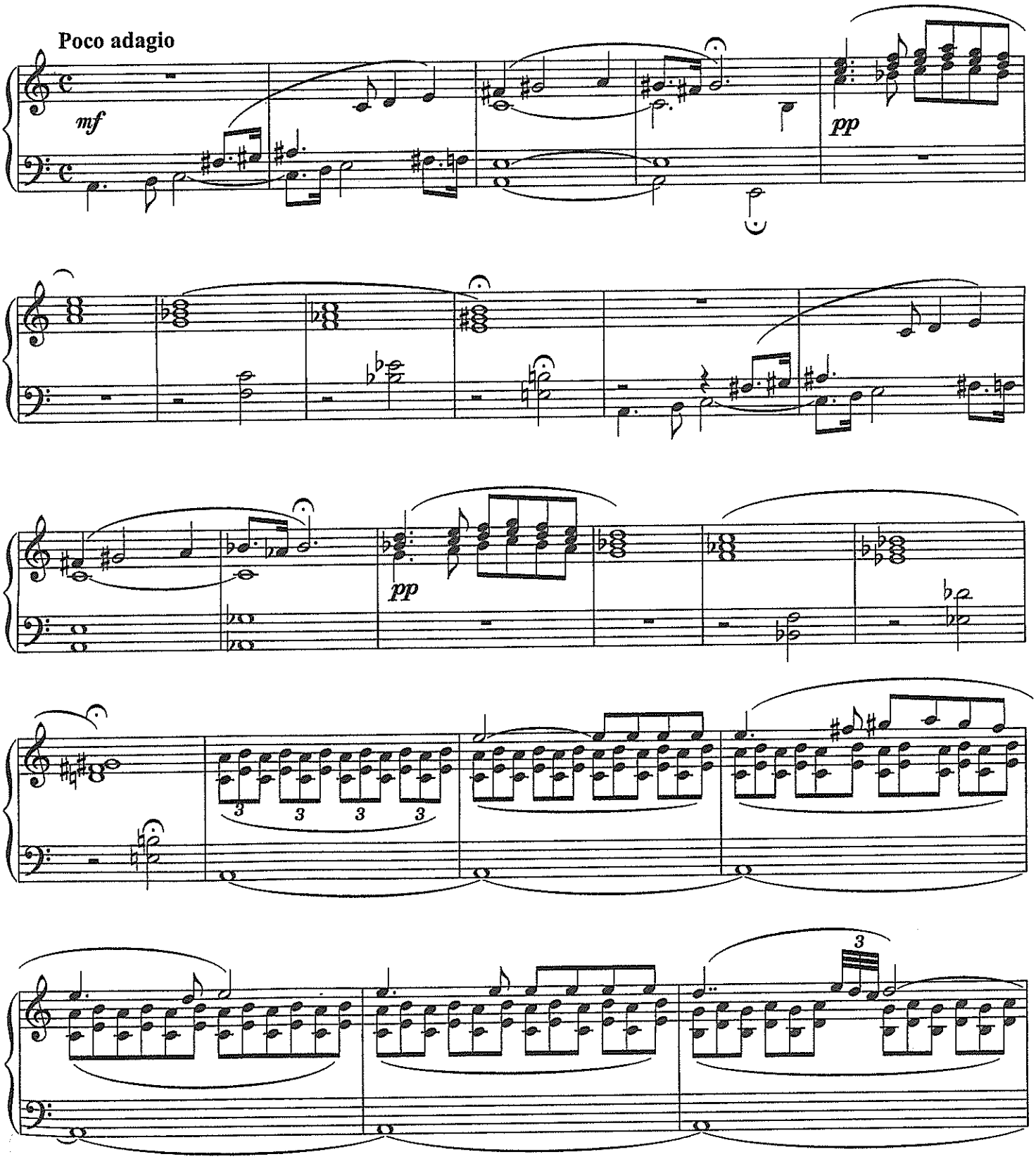
*On the street of l'Amargura Christ meets His Mother.*
*They could not speak for feeling and pain.*

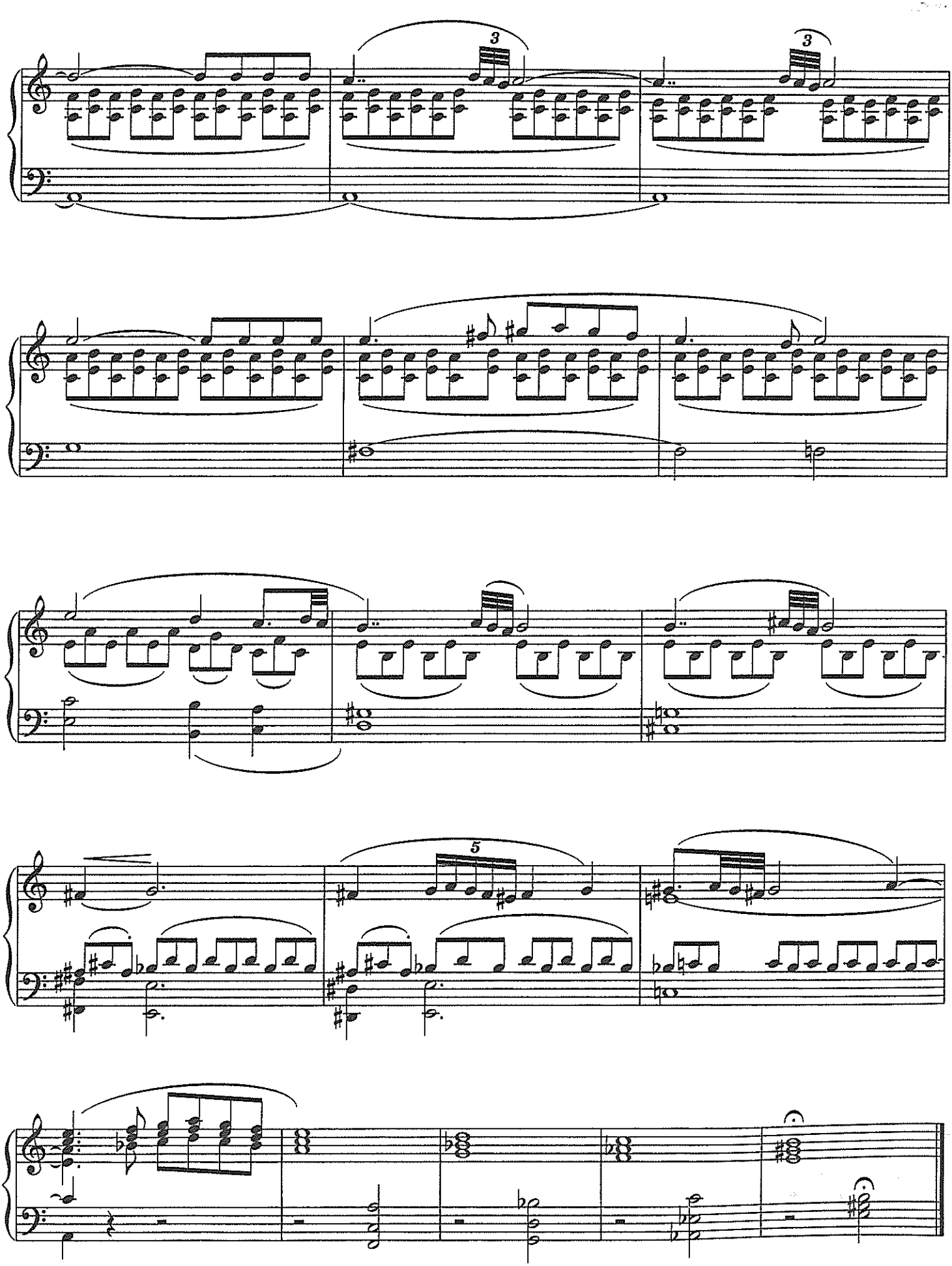



5
4
dim.

# IV.

*There is no one to give me alms to help bury the Son of this Lady*
*who is left without help, orphaned, widowed, and alone.*




3
3
5

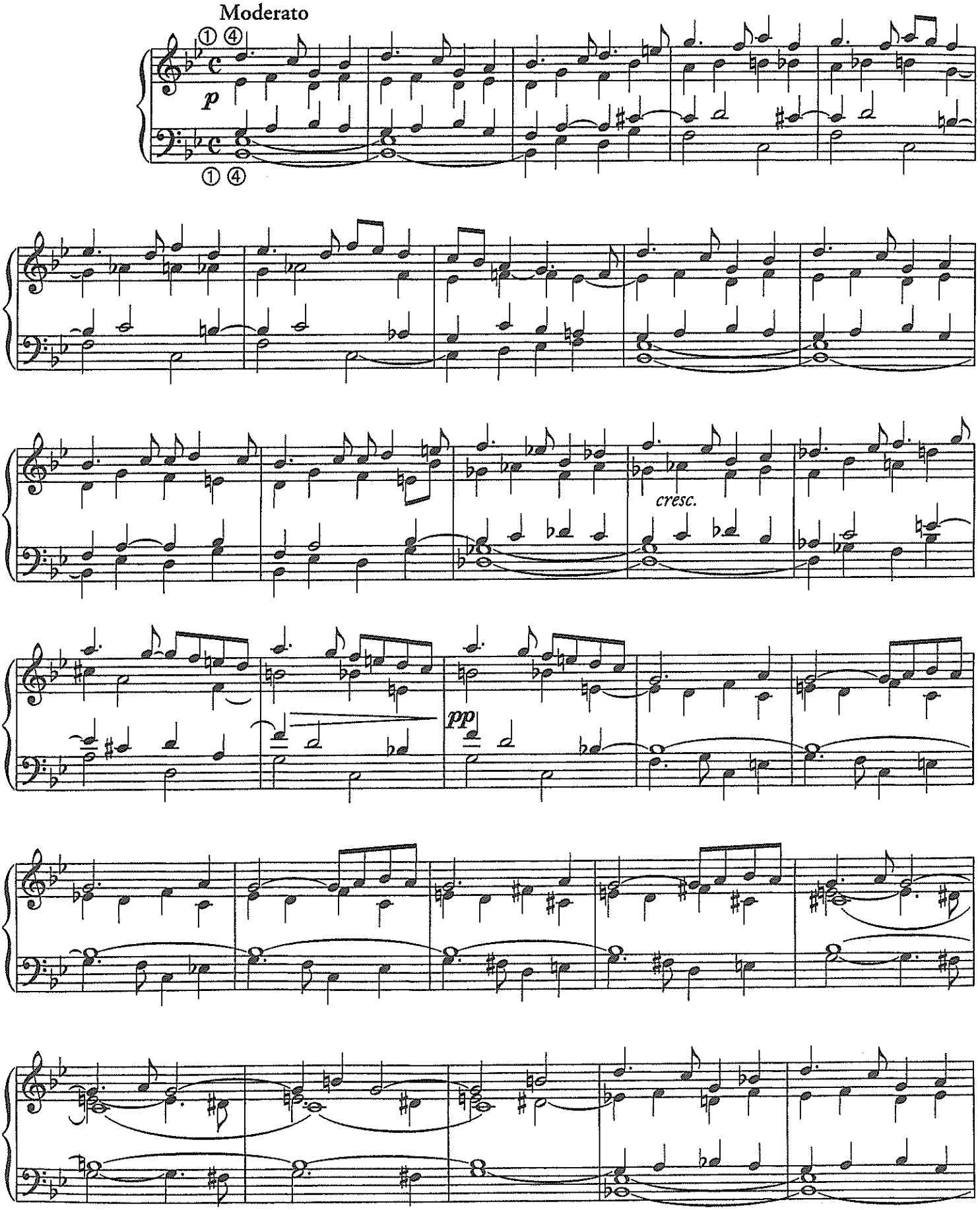
*à Louis VIERNE*

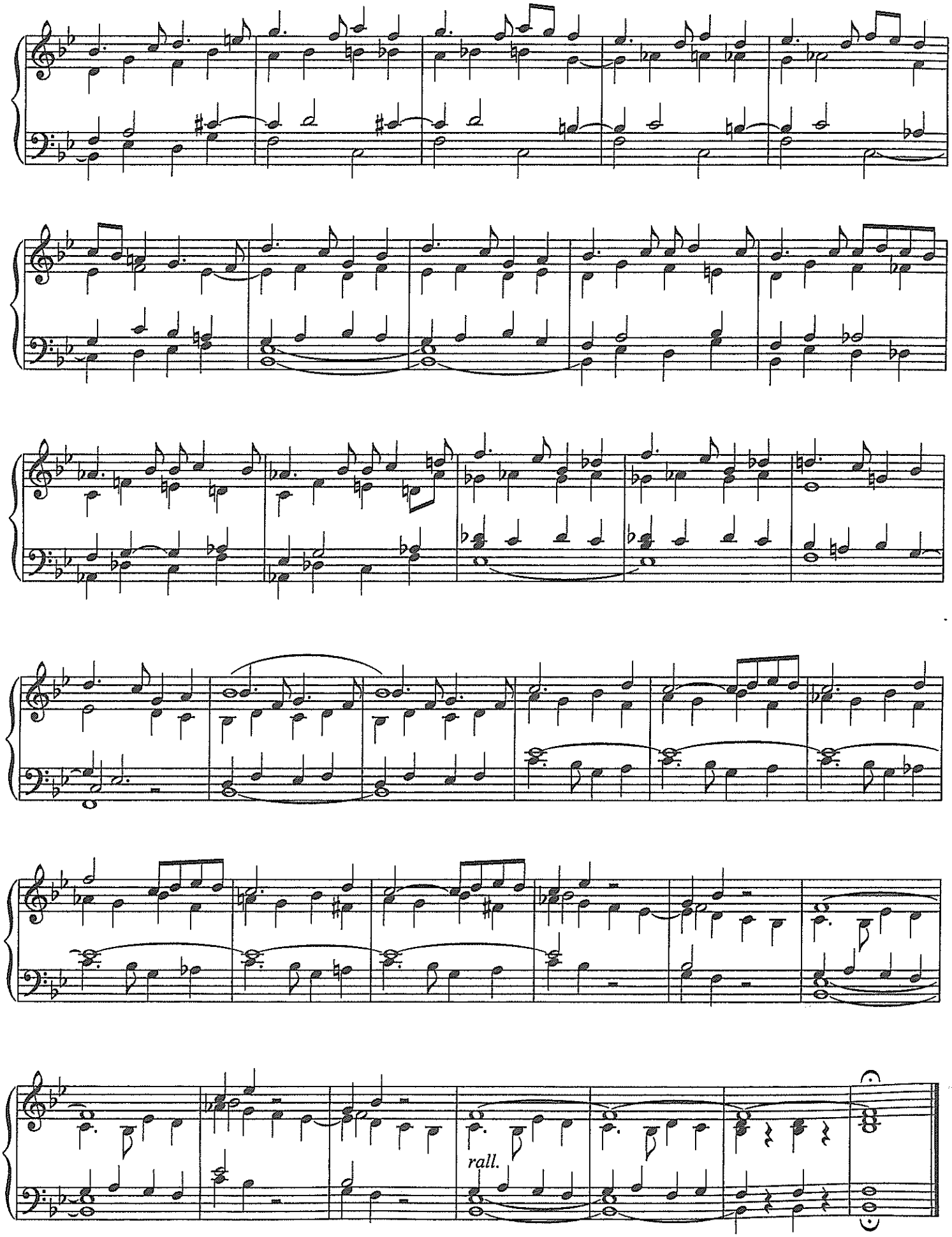
# ÉLÉVATION

Op. 2

Récit Gambe et Voix céleste

MARCEL DUPRÉ
1886–1971



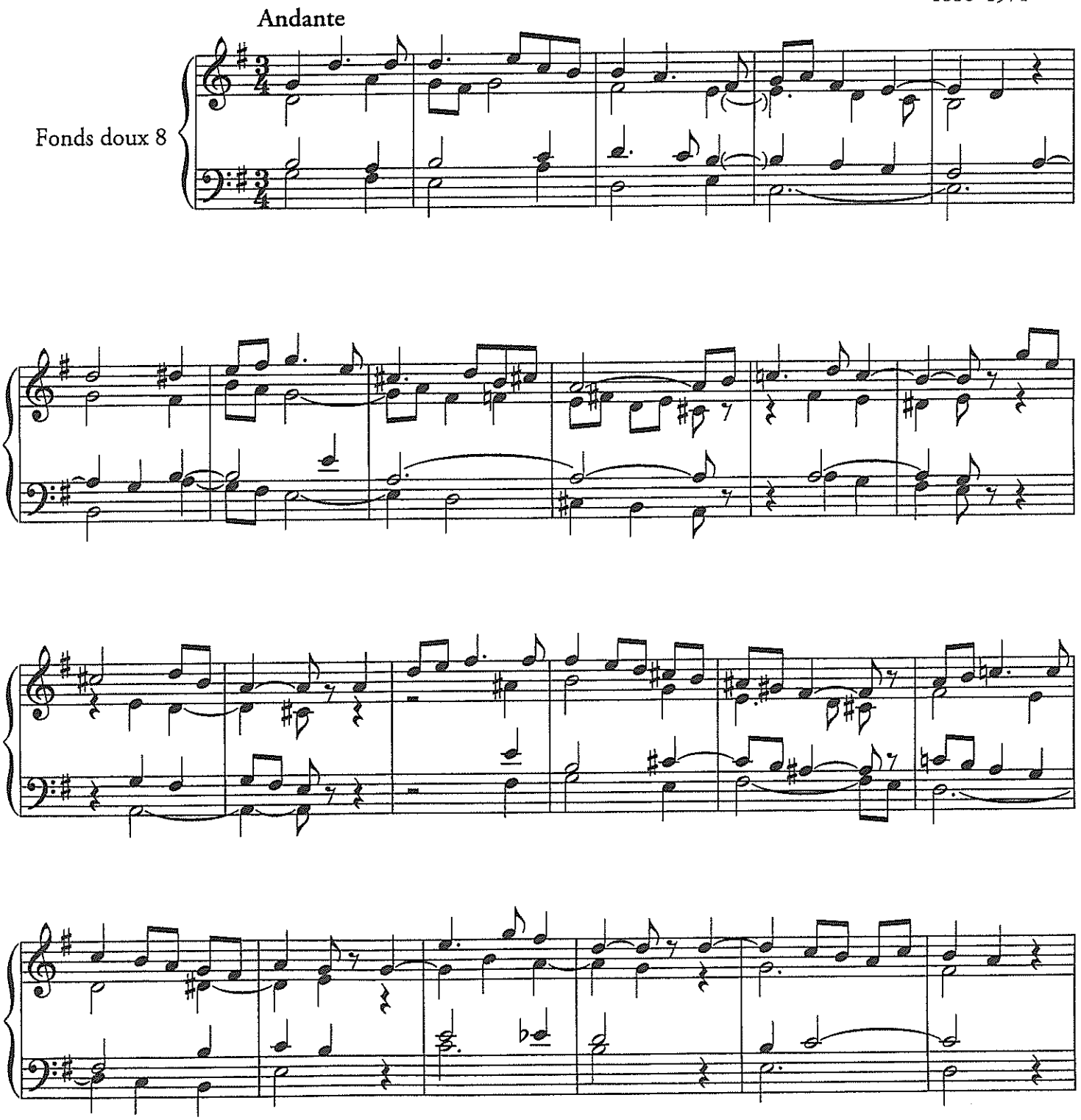

rall.

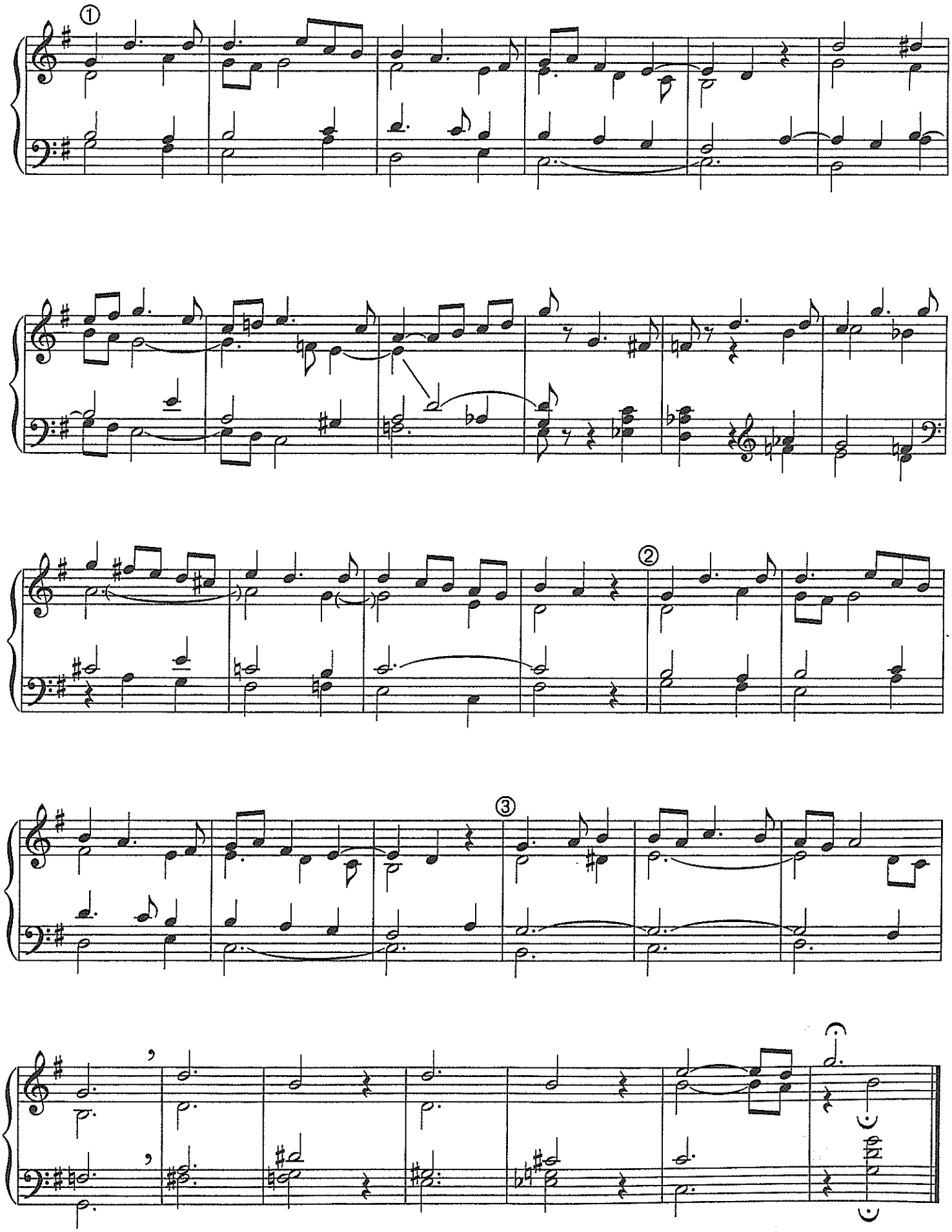
*à Josette YON*

# SOUVENIR

Op. 65*bis*

MARCEL DUPRÉ
1886–1971




①
②
③

# MESSE DU JOUR DE NOËL

*Low Mass for Christmas Day*

Op. 30, No. 1

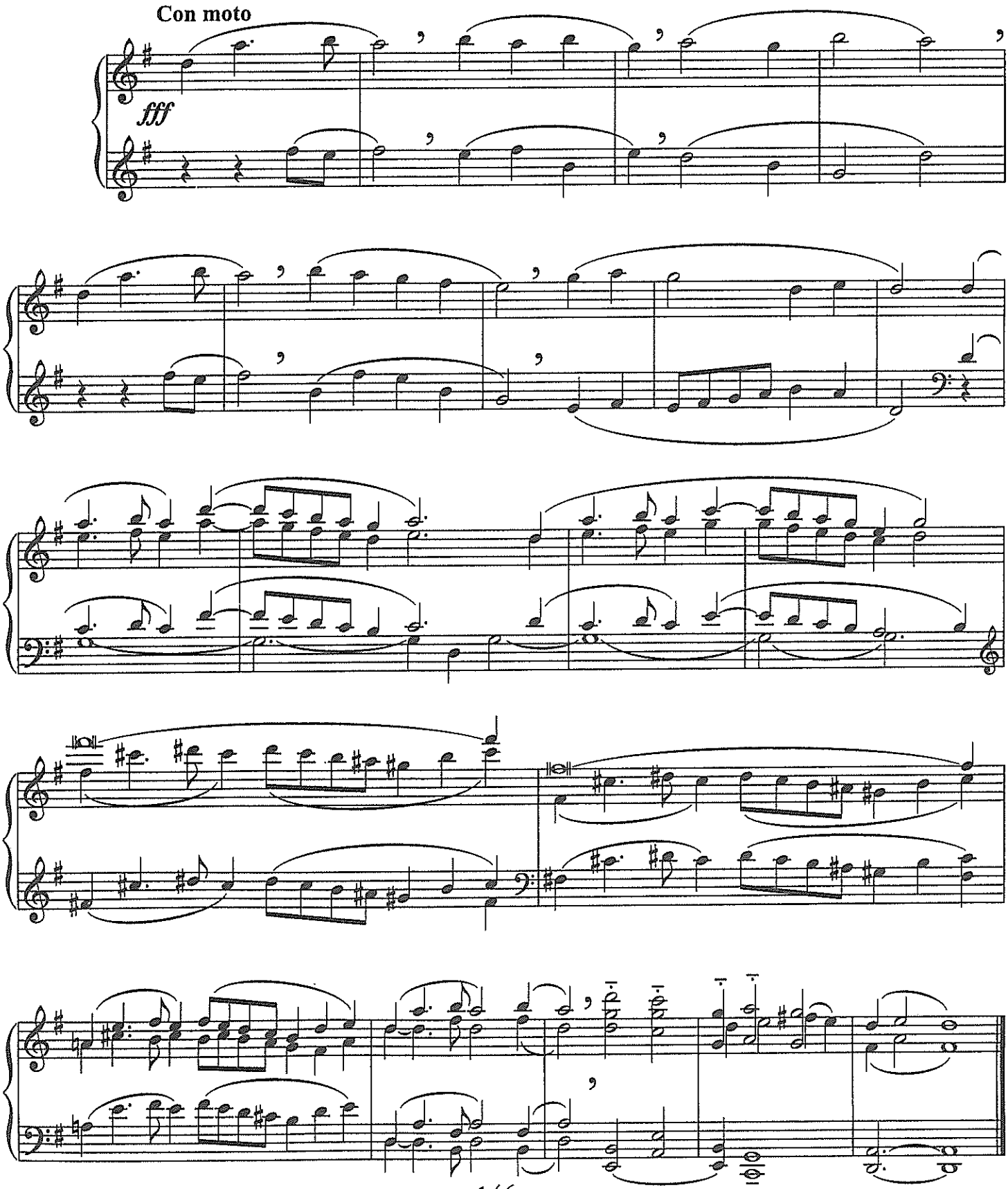
PAUL DE MALEINGREAU
1887–1956

## I. INTROIT

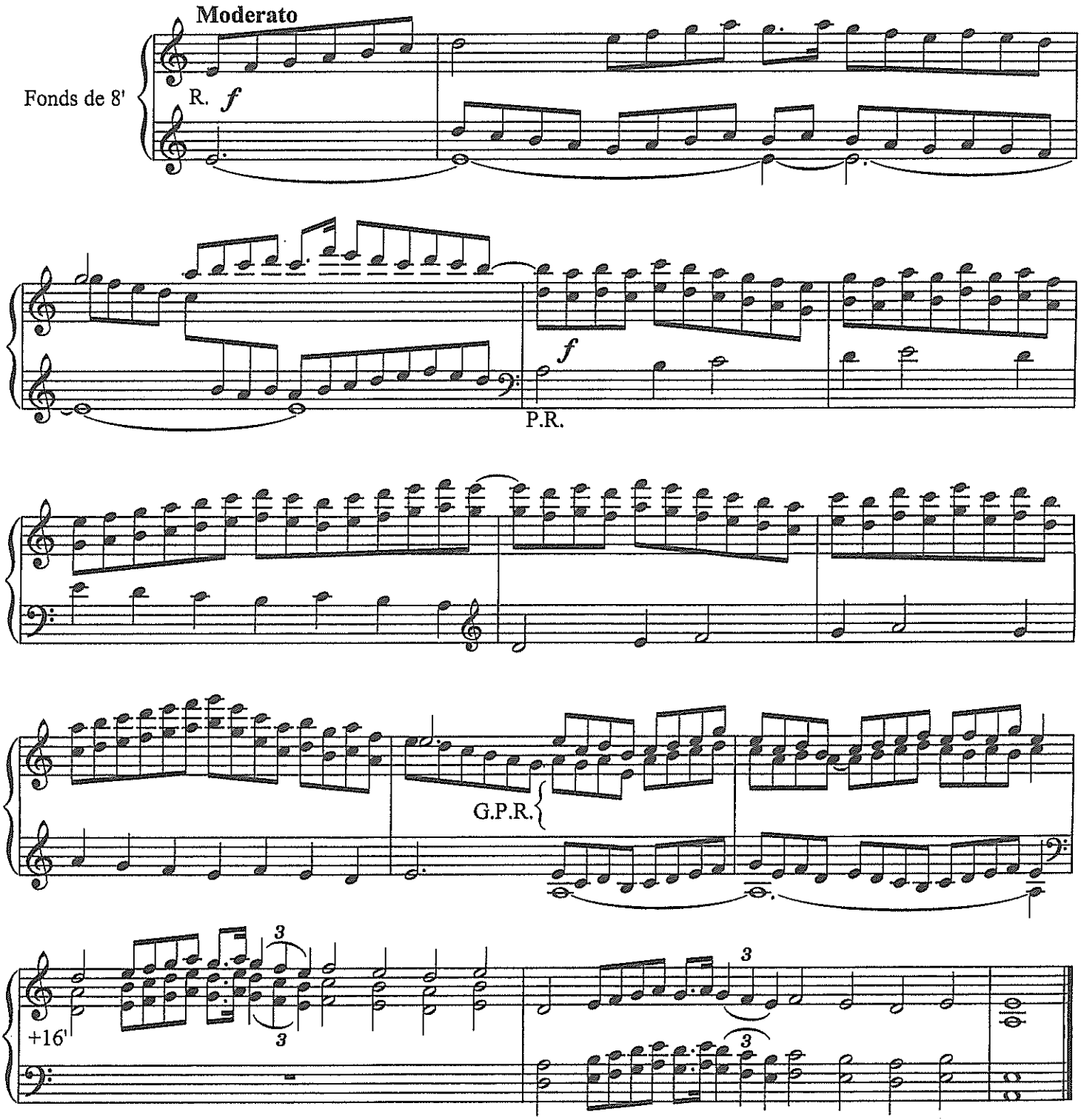
G.P.R. Tutti

**Con moto**

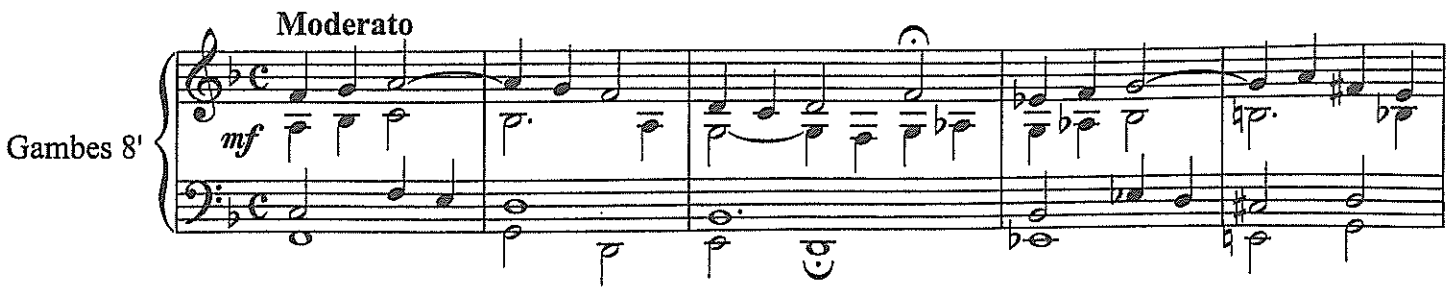
*fff*

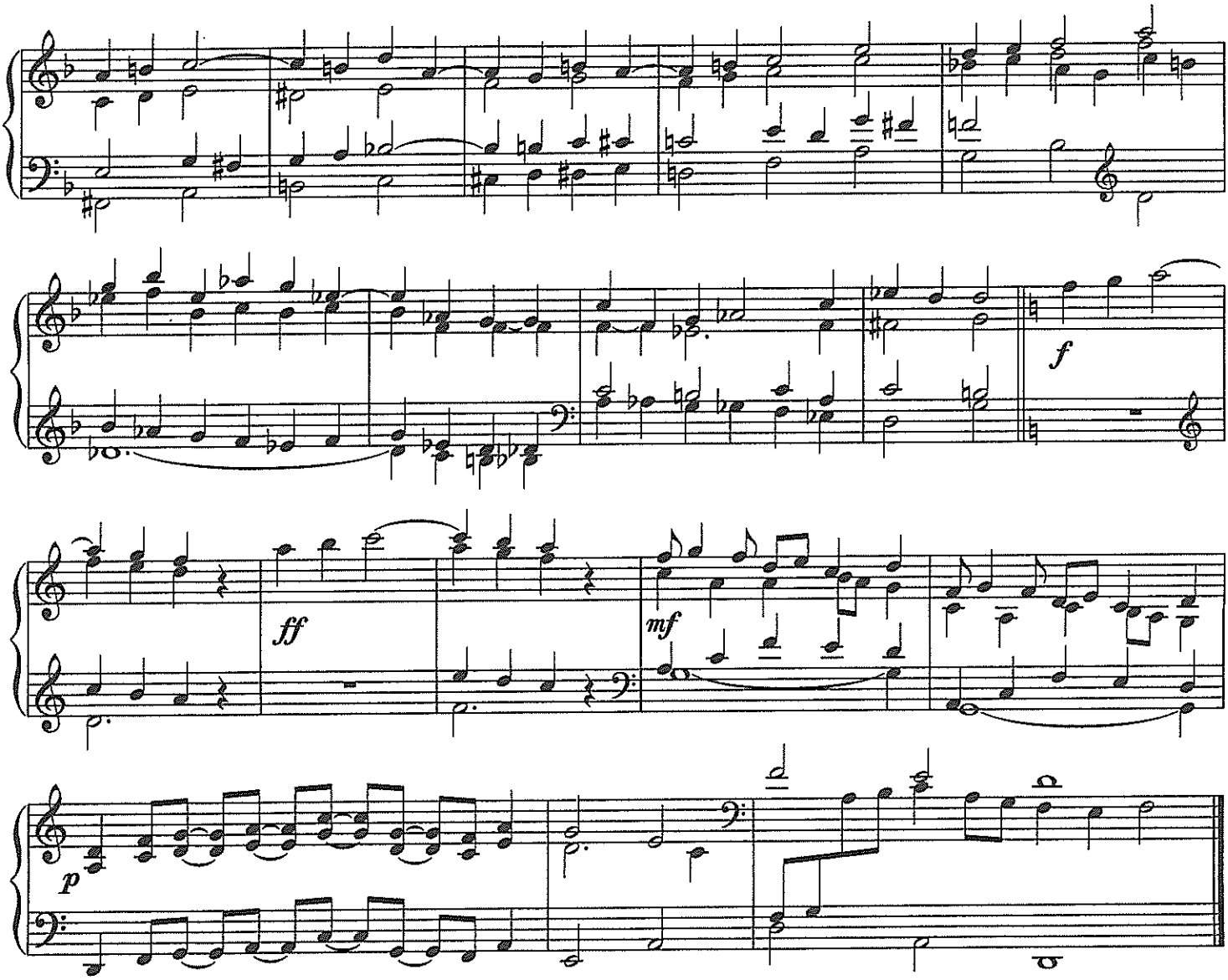


# II. OFFERTOIRE

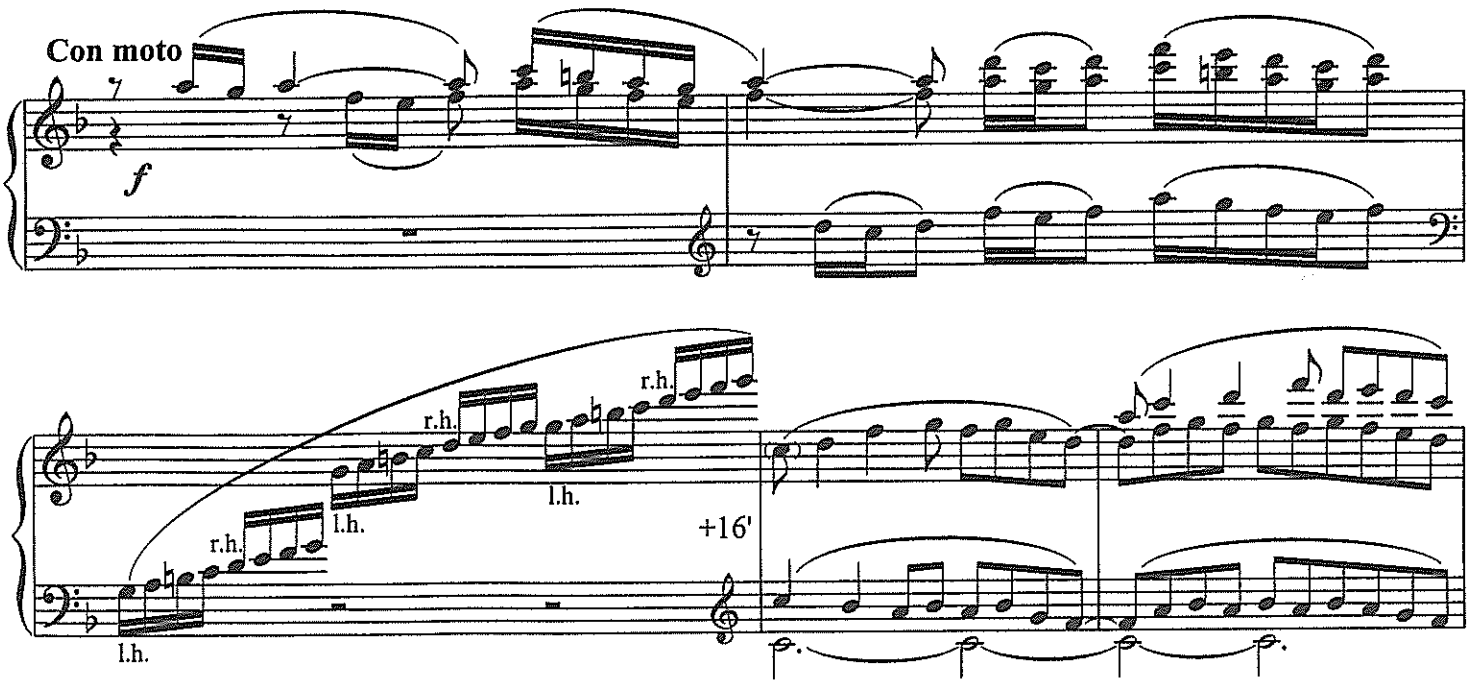


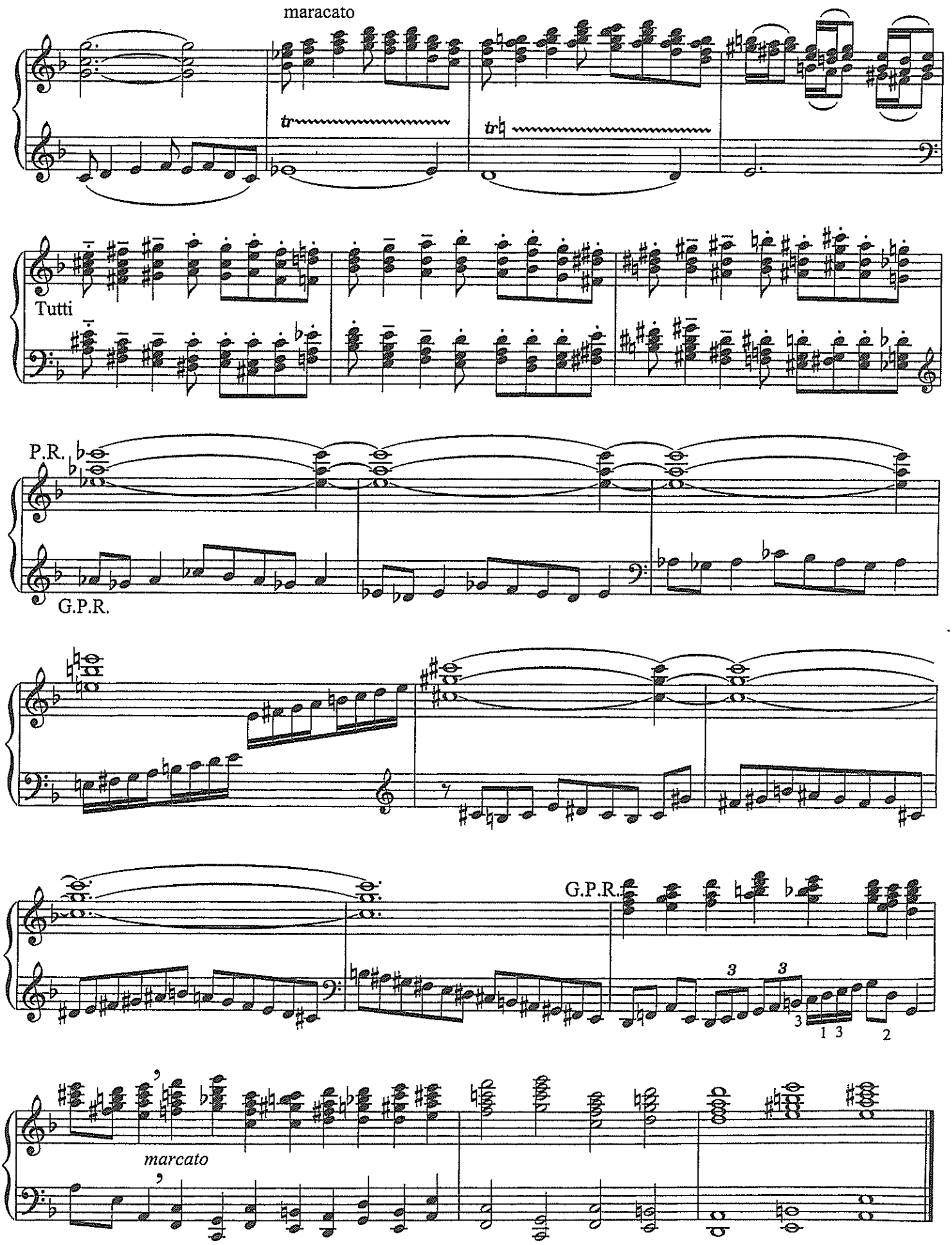

# III. COMMUNION






## IV. SORTIE




maracato
tr
tr
Tutti
P.R.
G.P.R.
G.P.R.
3
3
3
1 3
2
marcato

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